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NEW YORK CLUBS AIM RESOLUTION AT DESTRUCTIVE PRESS CRITICISM

Second Annual Convention of State Federation Discusses Attitude of Critics Towards Artists and Condemns Personal Comment in Reviews — Delegates Demonstrate Interest in Early Sessions of Three-Day Meeting—Favor Year Book Project

WITH a resolution condemning destructive criticism of music by the press, the New York Federation of Music Clubs began its second annual convention at the Hotel Pennsylvania, New York, on June 5. Although the popular features of the convention were not scheduled to commence until the second of the three days allotted to the meeting, more than thirty delegates registered for the first session, which was closed and devoted to reports of officers and club presidents.

The resolution condemning criticism of a destructive nature was passed in the afternoon, after a discussion on the press. During the talk the president of the State Federation, Mme. Edna Marione, and other speakers cited instances in which the press had aimed its criticisms against personalities instead of art, and Mrs. J. K. Rogers proposed that a resolution be formulated to show the decided disapprobation of the New York Federation, especially of criticism which includes personal comments. Action was taken and, seconded by Georgine T. Avery, the feeling of the meeting was embodied in a resolution.

The convention was officially opened in the morning and the delegates were registered. An address of welcome was delivered by Mme. Marione, president of the Federation, and following this, Mme. Caroline Lowe, corresponding secretary, read her report. Howard Clark Davis, of the National Academy of Music, spoke on credits for outside music study, and Mrs. Floyd F. Chadwick, vice-president of the organization, and head of the extension committee, addressed the meeting on her phase of the work. Mrs. Sada Cowen, chairman of the young artists' contests, spoke of the contest of last season, and other reports were made by Mrs. Harry L. Vibbard, treasurer; Teresa Maier of the Junior Clubs; Elizabeth Thorne Boutelle, Mme. Emma Dambmann, Faith V. B. Vilas, Mrs. J. Harrison-Irvine and Mrs. Edward Egenberger.

After luncheon, a conference of the Federated Club Presidents was held. In an opening address, Mme. Marione thanked the Pennsylvania Hotel for its co-operation. She announced that a collection of books had been offered to the Federation, as the nucleus of a great library. Mrs. Fitzpatrick of Clearwater, Fla., spoke on club conditions in her State. Georgine T. Avery of Troy spoke on co-operation and deportment and the club slogans. Mrs. John H. Rumph, president of the Musical Society of Jamaica, N. Y., spoke on the work of her club.

During the meeting it was decided to publish a year book for the organization, and for this purpose Mrs. John H. Rumph was elected chairman of a committee which she is to choose from the various clubs.



Photo by Lumiere Studio

HELENA MARSH

Contralto, Formerly of the Metropolitan Opera Company, Who Presents a Typical Example of the Talented Young American Trained in Her Own Country. (See Page 25)

The meeting was then adjourned for the day.

Among the delegates present were Mme. Marione, president of the Federation and of the Musical Assembly; Owen Thomas and Samuel Roberts of the New York Welsh Glee Club; Carolyn Beebe of the New York Chamber Music Society; the Hon. Charles M. Guy, Mrs. Edward Egenberger, Edna West and Grace Harris of the Musical Assembly, New York; Mrs. H. L. Vibbard and Mrs. Benjamin Marshall of the Morning Musical of Syracuse; Georgine T. Avery of the Music Study Club of Troy; Elizabeth Allen and Mrs. Seymour Knowlton of

the Morning Musicales of Watertown; Mrs. Jean Newell Barrett and Mrs. George D. Elwell of the Monday Music Club of Albany; Eleanore Hawkins and Kathryn Seymour of the Junior Musical Club of Watertown; Mrs. Stephen Ryder of the Cecilian Society of Brewster; Mrs. H. Horton of the Ellenville Music Club; Mrs. John H. Rumph and Mrs. J. K. Rogers of the Musical Club of Jamaica; Mme. Dambmann and Henriette Speak Seeley of the Southland Singers, and others.

The remaining sessions of the convention will be reported in MUSICAL AMERICA next week.

SELECT SITE FOR N. Y. MUSIC CENTER

WORK on New York's great memorial center of music and the arts is to begin immediately. The site proposed is on Fifty-ninth Street, facing Central Park, with a 600 ft. frontage on both sides of and taking in Seventh Avenue and running back to Fifty-seventh Street. Arnold W. Brunner, architect, has prepared plans which are considered satisfactory by city officials. The estimated cost is placed at a minimum of \$15,000,000. Three large buildings are in project, including a civic opera house and conservatory of music.

NEW WORKS ADD ZEST TO CLOSE OF NORTH SHORE MUSIC FESTIVAL

Six-day Round of Notable Programs Has Brilliant Conclusion — Grainger's "Bride's Tragedy" Given First Performance Anywhere — Zeckwer's Prize-winning Composition Is Played by Stock Forces — Matzenauer Acclaimed as Soloist — Elgar Cantata Sung — Attendance Sets New Record for Festival

CHICAGO, June 3.—First performances anywhere of a new choral work by Percy Grainger, "The Bride's Tragedy," and of Camille W. Zeckwer's "Jade Butterflies," which captured the award in the \$1,000 prize competition conducted by the Festival, were salient incidents of the final hours of the Chicago North Shore Music Festival, which was brought to a brilliant conclusion in the mammoth gymnasium of Northwestern University, at Evanston, Ill., on Tuesday evening. All records for attendance were broken, with capacity audiences of approximately 4000 persons for each program of the six-day Festival, and never in its history have artistic standards been higher.

The first representation on Tuesday of Percy Grainger's new work attracted widespread interest. Although it was not attended by the exciting demonstration that greeted the same composer's orchestral composition, "Green Bushes" on the Friday, the work nevertheless was very well received. It is very difficult to sing, although it contains only 263 measures. There are 186 changes of tempo in this short space. Dean Lutkin, who conducted, had to change his beat every few seconds. However, the Festival Chorus, under his exacting leadership, sang exceptionally well and surmounted the difficult passages with seeming ease.

The work is a setting of a poem by Algernon Charles Swinburne. The poem tells of a man who sees the girl he loves about to be married to another man. The lover grasps the rein of the bride's horse and the two dash wildly in the opposite direction. They come to a bay, but find no boat to take them across, and the bride tells her lover that she would rather ride straight into the sea than stay and see him slain and herself married to a man she does not love. Side by side they ride into the water to their death.

Mr. Grainger has made a musical setting well in keeping with the spirit of Swinburne's Scotch-dialect poem. Effective use is made of choruses of carrying strength, one chorus of men being placed at the side of the stage to repeat

[Continued on page 5]

Randall Thompson Wins Damrosch Fellowship of American Academy

Rome Award Goes to Harvard Student Who Worked with Ernest Bloch — Received University Prizes in Music — Has Long List of Compositions to His Credit

By Henry Levine

BOSTON, June 5.—Randall Thompson, of Boston, Mass., has been awarded the Walter Damrosch Fellowship in musical composition by the American Academy in Rome.

Randall Thompson was born April 21, 1899, in New York City. He received his early education at the Lawrenceville School, Lawrenceville, N. J. During these years Mr. Thompson's interest in music was stirred by the musical atmosphere in which he was brought up. His mother was an accomplished pianist, and his father, who is now head master of the Roxbury Latin School, had always been interested in music. At Lawrenceville School, Mr. Thompson was befriended by the school organist, Francis Cuyler Van Dyke, Jr. On occasions, Mr. Thompson played the organ, and when Mr. Van Dyke passed away the playing of the organ was entrusted to Mr. Thompson.

Nevertheless it was not until he had matriculated at Harvard in 1916 that Mr. Thompson began the study of music seriously. There he studied under Professors Heilman, Davison, Spaulding and Hill. His native skill in composition soon asserted itself. In his junior year he won the Francis Boott Prize for composition with a choral work, "The Light of Stars," which was performed in Appleton Chapel. In his senior year he won the George Arthur Knight Prize, which had not been awarded for many years, with a quintet written for flute, clarinet, viola, cello and piano. This composition was performed by the Harvard Musical Club at its public concert in 1920. While at college, Mr. Thompson also studied the piano with Mrs. Frances L. Grover of Boston.

After graduating from Harvard in 1920, Mr. Thompson went to New York and pursued his studies in composition with Ernest Bloch, to whose inspiring instruction Mr. Thompson pays special tribute. He returned to Harvard in the fall of 1921 for graduate work toward a master's degree in music, which he will receive when he graduates this June. During the past year, Mr. Thompson had also won the John Knowles Paine Traveling Fellowship in Music, but since he has won the Fellowship at Rome, he has relinquished his claims to the Paine Fellowship.

Advocates America's Musical Independence

WASHINGTON, D. C., June 7.—Henry White, former United States Ambassador to France and Italy, and for many years past connected with the American diplomatic service in Europe, expresses the view that the United States should henceforth assume a position of absolute independence in educative musical activities. Mr. White favors the inclusion of higher American musical education under a Federal Department of Art, whose head would be a member of the Cabinet. The Fletcher bill, now before the Senate, to establish a National Conservatory of Music, was suggested to Mr. White as designed to accomplish the purpose, and was commended by him as a measure which should be enacted into law. "Furthermore," said Mr. White, "I am in favor of any measure tending to further our native American musical talent, and to render our country, in respect to its production and the training thereof, independent of Europe. I am glad to know that MUSICAL AMERICA is advocating these views." A. T. MARKS.



Randall Thompson, Winner of the Walter Damrosch Fellowship of the American Academy in Rome

Although he has had no compositions published, Mr. Thompson has been comparatively prolific as a composer. Besides the aforementioned compositions, he has written a septet for flute, clarinet, string quartet and piano; a chorus for six voices, a cappella, called "The Invocation"; "Pierrot and Cothurnus," a prelude for full orchestra, suggested by

Gigli, Convalescent, Joins Exodus of Artists to Spend Summer Abroad

Hofmann and Ysaye Leave for Europe on Holiday—Godowsky Goes to South America for Summer Tour with Son—Gadski Sails to Revisit Germany

BENIAMINO GIGLI, tenor of the Metropolitan Opera House, now convalescent after his recent serious illness from inflammatory rheumatism, was among those on a week's sailing list which included Josef Hofmann, Leopold Godowsky, Johanna Gadski, and Eugene Ysaye. Mr. Gigli was accompanied by Mrs. Gigli and their two children, Enzo and Esterina. They were passengers on the Conte Rosso which also carried Mario Guardabassi, painter and baritone, and Ettore Titta Ruffo, brother of Titta Ruffo, baritone. They will all spend the summer months in Italy.

Mr. Ysaye, violinist and former conductor of the Cincinnati Symphony, was a passenger on La France bound for Belgium to spend two months. Mrs. Giovanni Martinelli and her children, Bettina and Antonio, sailed on the same ship to join Mr. Martinelli, tenor of the Metropolitan Opera Company, who is already in Europe. Mr. Hofmann, pianist, sailed on the Olympic with his wife for a summer's holiday to be spent in traveling. Mr. and Mrs. E. J. De Coppet were passengers on the same ship. Mr. Godowsky, pianist, with Mrs. Godowsky and their son Leopold, Jr., violinist, sailed on the Southern Cross for South America, where father and son will make a summer concert tour.

Mme. Gadski, soprano, with her daughter, Lotta Tauscher, was a passenger on the Resolute bound for Hamburg. After spending the summer in Germany they will return to this country in October. Paolo Ananian, baritone of the Metropolitan Opera Company, sailed on the Rochambeau for France. Another departure of the week was that of Maude D. Tweedy, soprano, and director of the Vocal Art-Science Studio. She will spend most of the summer studying in Paris.

Mrs. Charlotte Greif, daughter of Er-

"Aria da Capo," a play in one act by Edna St. Vincent Millay, and a Piano Sonata in G Minor.

Throughout his college course, Mr. Thompson has stressed the importance of creative work. His compositions do not smack of the pedantic. They disclose a youthful exuberance and buoyancy; they chafe at academic restraints, and they reveal a rich musical nature asserting itself boldly and untrammelled by smug musical conventions.

Mr. Thompson plans to sail on June 28 for France on La France. After a short visit to Paris, he will travel through France and Switzerland, visit the Italian lakes, and then commence his studies at the American Academy on Oct. 1. The Academy prescribes six months' residence in Rome each year, during which time Mr. Thompson will devote himself to musical composition. Six months will also be spent in travel through Europe under the guidance of Professor Felix Lamond, who is in charge of the Department of Music at the Academy. The principal music centers will be visited, and opportunities will be afforded for meeting the leading European composers and hearing their works.

Mr. Thompson is the recipient of the third fellowship awarded by the American Academy, the other two being held by Leo Sowerby of Chicago and Howard Hanson of California.

Honorable mention for the Damrosch Fellowship went to Wintter Watts of Brooklyn, N. Y.

The members of the jury were John Alden Carpenter, Walter Damrosch, Frederic A. Juilliard, David Stanley Smith and Walter R. Spalding.

The musical fellowship, which will be awarded annually, is for a term of three years and provides an allowance of \$2,000, with free residence at the Academy and opportunity to visit the various musical centers of Europe.



Photo Bain News Service

Among the Passengers on the Maiden Voyage of the New Italian Liner Conte Rosso Was Beniamino Gigli. He Carried with Him a Photograph of Richard Enright, Police Commissioner of New York, on Which Was Written, "To My Good Friend, the World's Sweetest Singer, Beniamino Gigli, with Very Best Wishes"

nestine Schumann Heink, contralto, arrived from abroad during the week, to spend the summer with her mother in Garden City, N. Y.

Russian Troupe to Visit U. S. with Bakst and Kousnietzoff

The company of singers, dancers and actors, headed by Maria Kousnietzoff, soprano of the Paris Opéra, now playing at the Femina Theater in Paris, is scheduled to visit this country next season under the direction of Leon Bakst, according to a cable announcement in the New York Herald. The organization is run upon soviet principles. Bakst and Soudeikine have provided virtually all the investitures. Bakst is now working with Alexandre Tcherepnine, son of the well-known Russian composer Nicolai Tcherepnine, on scores for the projected American productions.

ASSAIL WASHINGTON MUSIC WEEK HEADS

Trouble Over Engagement of Outside Artists—Various Grievances Alleged

By Alfred T. Marks

WASHINGTON, June 7.—Washington's Music Week, which ended on Saturday, aroused a storm of criticism among musicians here, chiefly on account of the fact that outside artists were brought in for some of the leading events. They claim that, as Music Week was primarily established to encourage and bring out local talent, the employment of paid artists from outside the city was objectionable. Several other grievances are being voiced by Washington musicians and music leaders, and the statement is being made that Washington's next Music Week will be conducted along entirely different lines, and that there must be a radical change in method and plan if the effort is to have the support of Washington's musicians another year.

While the entertainment value of the week's program is appreciated, public school music officials and prominent musical critics say that the five months' organization period preceding it and the program itself have not added in the slightest degree to the appreciation of good music, or elevated music standards.

The Music Week management is charged with having used music of an inferior standard in community singing, slighted local musicians, failed to develop or give opportunity to local artists, brought in outside musicians for what was to have been a strictly local community celebration, forced local musicians who volunteered their services to pay all expenses (including use of buildings) in order to devote collections exclusively to the Music Week committee's fund for printing and the director's salary, and employed an outside man as song-leader, neglecting local leaders of equal ability.

Bernice Randall, head of the District of Columbia Normal School music department, said she could trace no permanent contribution to the community's musical appreciation from the five months' reorganization period and the week's program.

The music authorities of the District schools at a meeting refused to use certain songs desired by Director Robert Lawrence for the children. His statement that he was not interested in music "educationally," but only "recreationally," greatly incensed them.

Miss Howe, chairman of the music committee of the American Pen Women's League, said: "It should have been a community affair, not an out-of-town entertainment. We have better song leaders and equally competent musicians here. The out-of-town talent was fine and inspiring, but there is little evidence to justify paying thousands of dollars over a long period to an organizer to bring them here."

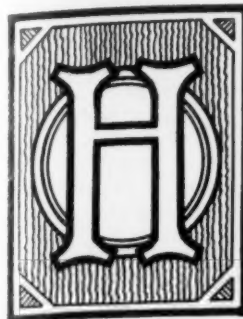
Otto Torney Simon, choral leader and one of Washington's most prominent musicians, said that local artists believe in the Music Week idea, and were anxious to co-operate. "I have decided ideas of the sort of music to use in community work; but do not think it would be fair just now to give them."

The second annual observance of Music Week began on May 28 with special musical programs in virtually every church. In the evening performance more than 10,000 persons took part in a mass concert at Central High School Amphitheater under the leadership of Robert Lawrence, Music Week Director, assisted by the Army Band and several soloists.

Prominent among the events of the week were the musical features of the Memorial Day services at Arlington National Cemetery; the musical program at the dedication of the Lincoln Memorial in Potomac Park, and the presentation of a bronze bust of Enrico Caruso to the City of Washington on May 31.

Senator Duncan U. Fletcher made the address on the occasion of the bust presentation and District Commissioner Keller accepted it with an appropriate reply. The bust will be placed in the National Art Gallery of the National Museum. Senator Fletcher is sponsor of the bill now before Congress for the establishment of a National Musical Conservatory.

Pennsylvania Schools Make Music a Major Subject



ARRISBURG, June 3. — The "Pennsylvania Plan" for music in the public schools is attracting the attention of educators throughout the country, but as yet no authoritative statement has appeared concerning the comprehensive, state-wide plan for the development of music in the Keystone State. What has been learned, however, has stimulated the general desire to know the plan in detail and its progress during the first year of its operation, for there is a general feeling that if the Pennsylvania plan succeeds, many other States will follow along similar lines.

The conception and inauguration of the "Pennsylvania Plan" for music in the schools, is a part of the general educational program of the present Superintendent of Public Instruction, Dr. Thomas E. Finegan. He gives music a high place in the school curriculum. In announcing the advanced program for music he said "We propose to do for music what we are doing for other major subjects in the school curriculum." Dr. Finegan thoroughly believes that the educational, social, and civic value of music is very great, and that its power and usefulness for the work of Americanization is unique. His twenty-nine years' experience in the New York State Department of Education crystallized his ideas concerning music. It is not surprising therefore that when taking charge of the schools of Pennsylvania, music was made one of the prominent features in his educational program.

With characteristic clearness of vision, direct and courageous action, he proceeded to remove the handicaps and correct the mistakes which have heretofore effectually prevented the possibility of real success in public school music.

Music in Every School

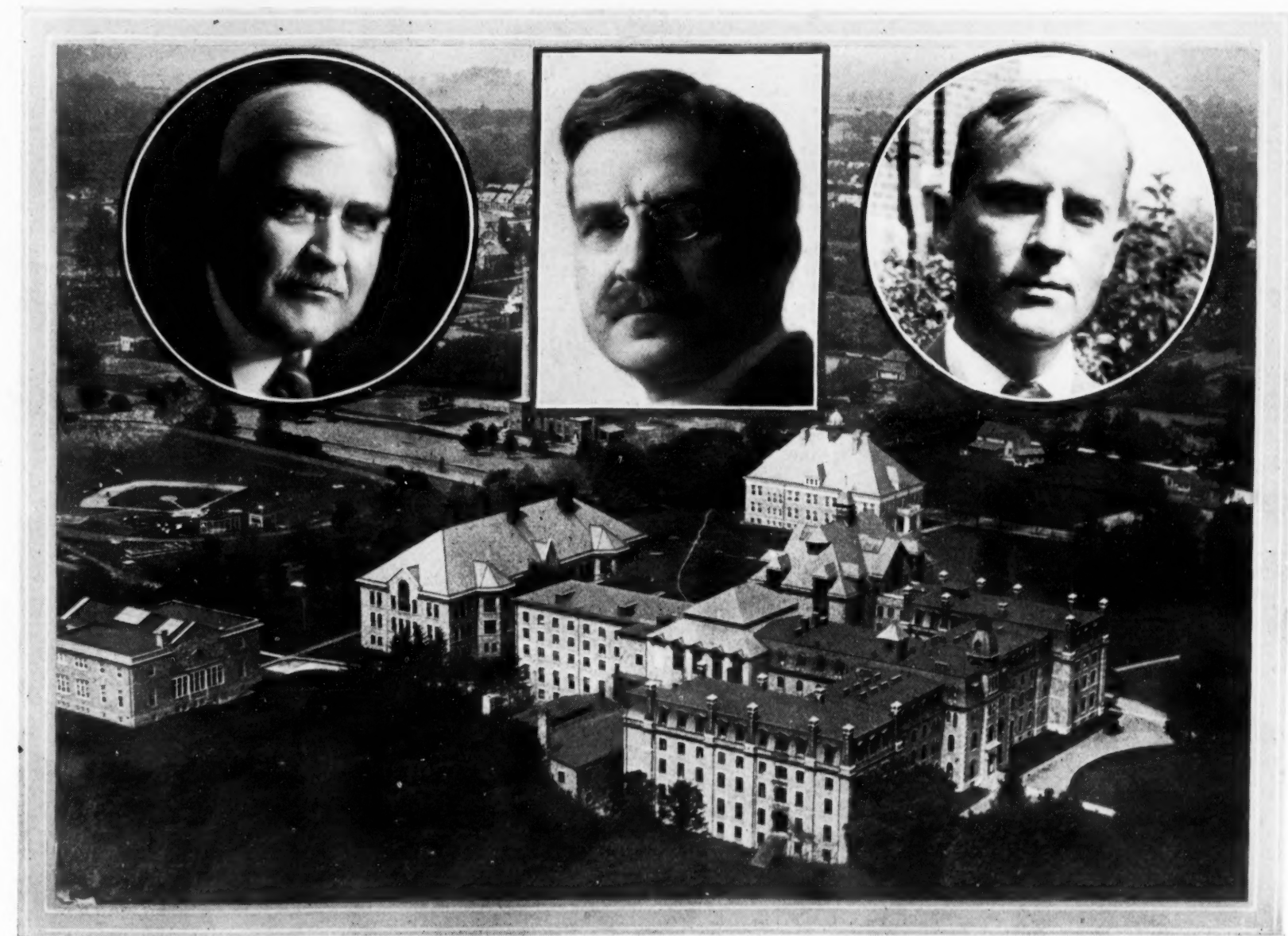
With the co-operation of the Governor and the Legislature, the school law was amended making the teaching of music compulsory in every elementary school of the state, both public and private. Realizing that such a law would become a dead letter unless steps were immediately taken to educate supervisors and grade teachers to teach the subject in the schools, a new and comprehensive scheme for the training of supervisors and teachers was devised and put into operation.

Knowing that a subject to be taught in every elementary and high school, and in most of the colleges and private schools, must have intelligent direction, Dr. Finegan determined that there should be a State Director of Music. Directors of all other major subjects had already been appointed. For the position he selected Dr. Hollis Dann, head of the Department of Music, Cornell University. Two assistant directors were also appointed, Selma M. Konold, director of music, Bethlehem, Pa., and Miss Clara F. Sanford, director of music, St. Joseph, Mo.

The directors of all subjects in the Department of Public Instruction were unanimously agreed that the time allotment for music should be twenty minutes daily in the first six grades and the equivalent of twenty-five minutes daily in the upper (junior high school) grades. This assignment does not include music incidental to physical culture, festivals, pageants, etc., although in the upper grades this time allotment may include one period of glee club or orchestra rehearsal.

High Standard for Supervisors

Perhaps the greatest handicap to successful music teaching in the elementary and high schools is the lack of trained and efficient leadership. The standards for the supervisor of music in all States have been perilously inadequate and entirely out of keeping with the many serious and varied responsibilities and duties of the director of music in a system of schools. To succeed he must possess qualities of leadership, must be



Personalities Behind Pennsylvania's Plan for Musical Education in the Schools and an Airplane View of Westchester Normal School. Where a Summer Session in Music for Public School Teachers Will Be Held. Inset, Left to Right Are: Dr. Thomas E. Finegan, Superintendent Public Instruction; Dr. Hollis Dann, Director of Music; Dr. Albert Lindsay Rowland, Director of Teachers' Bureau

a choral and orchestral conductor, a voice specialist, thoroughly equipped as to methods and material for the grade schools, and most important of all, must train and direct the corps of teachers under his supervision. It is obvious that the successful director of music must not only possess native ability as a leader, teacher and musician, but must have broad and thorough training. Consequently a three-year course for supervisors was formulated and adopted which with the piano and voice attainments required, practically amounts to a four-year course after graduation from a first-class high school.

Three state normal schools, Indiana, Mansfield and West Chester, were selected to offer the course for supervisors. A high class faculty of experienced supervisors was engaged for each school, in addition to the regular teachers of music. The new salary schedule, also a part of Dr. Finegan's program, has made it possible to secure superior teachers of music for the supervisor's course. The location of the course in these normal schools is especially fortunate because of the exceptionally fine opportunities offered for teacher training and practice teaching not ordinarily available in a college or conservatory. The director of music heartily and unreservedly recommends these all-the-year-round schools for supervisors, not only for Pennsylvanians but for teachers in other states.

When the present director of music accepted his position, it was stipulated that he should conduct in Pennsylvania a summer session for supervisors similar to the course offered since 1910 at Cornell University. Dr. Finegan decided that the school should be located at West Chester where the plant of the normal school, the largest in the State, is to be used exclusively for the supervisors' school.

Arrange Summer Program

It is gratifying to the director and fortunate for the school that the entire Cornell summer session faculty of twenty-four accepted the invitation to teach at West Chester during the coming summer. To this corps of teachers has been added ten additional instructors, several from the West Chester Normal and other new members, among them being Selma M. Konold, assistant director of music; John T. Watkins,

choral conductor of Scranton, and Dr. S. A. Courtis of Detroit, specialist in tests and measurements.

Former music students at Cornell University summer session will be able to complete the course without loss of time or credits, although additional entrance and graduation requirements have been added to comply with the advanced requirements in Pennsylvania. Last summer at Cornell there were 452 regular students in attendance from thirty-five states and Canada. The attendance this year promises to be larger and come from even a wider territory.

The school is primarily for supervisors in service, therefore the work is intensive and practical and includes a comprehensive course for supervisors of instrumental music, a course for special teachers of music in the junior high school, and a normal course for piano teachers. Recognizing the value and need of private teaching, unusual advantages will be offered at West Chester for the study of voice, piano, violin and other orchestral instruments, conducting, theory, eurhythmics, scientific posture, breath control and health.

It will be seen that the state is offering very superior opportunities, not only to students desiring an all-the-year-round course for supervisors but also, through its summer session, to the nearly 500 supervisors of music in the state, in service during the academic year.

Musical Training for Grade Teachers

Of the greatest importance and significance is that feature of the Pennsylvania plan relating to the musical training of the grade teacher. The state requires every teacher in the elementary schools to qualify in music. A definite attainment in music is one of the requirements for every elementary certificate issued in the state. Two or three other states have a similar law but it is largely a dead letter because no comprehensive and workable plan for the training of teachers accompanies the requirement.

The Department of Public Instruction through Dr. Albert Lindsay Rowland, director of the teachers' bureau, assisted by the director of music and his two assistants, has already put into operation a state-wide plan for the musical training of the grade teachers, including teachers in the rural schools. Every student in the thirteen normal schools is

taking a thorough and practical course in music which requires a definite attainment in the singing of rote songs, sight-singing, musical dictation, and skill in teaching. The time allotment for music and the number of music teachers have been doubled, the salary schedule increased sufficiently to command the services of trained and experienced teachers, and a definite musical attainment required for graduation. The results, after the operation of the plan for one year are truly remarkable and fully justify the interest and enthusiasm of the thousands of students and the optimism of those in charge. The ability of normal graduates to teach music as well as they teach other subjects is already assured.

Teachers and Extension Courses

But what about the 46,000 teachers now in service? A large proportion of these teachers are unable to teach music because they know neither subject matter nor methods. If music is to be taught successfully in the schools in the near future, some way has to be found to enable these teachers to get the necessary instruction and practice. Last summer several thousand teachers were enrolled in the music courses in the nine weeks' summer session held in the thirteen normal schools. The coming summer sessions will find twice as many studying music daily during the nine weeks' session. Supplementing the normal schools, several colleges and conservatories will offer music courses for teachers under the direction of approved teachers and following courses outlined by the Department of Public Instruction.

Another excellent feature is the system of extension courses. Wherever a class of twenty teachers desires an extension course in music, a capable teacher affiliated with one of the normal schools or one of the colleges is sent to conduct a thirty-hour course for which the teachers receive normal or college credit. The classes meet for two hours, usually on Saturday mornings, during the academic year. Many hundreds of teachers have taken these extension courses this year. Present indications point to the enrolment of several thousand in the extension courses next year.

The standard course of study in music formulated by the Educational Council

[Continued on page 4]

ADVOCATE GRANTS TO HELP STUDENTS

Wisconsin Federation Votes for Fund of \$10,000 for Needy Pupils

By C. O. Skinrood

BURLINGTON, WIS., June 5.—Fifty-one musical clubs from thirty-two Wisconsin cities sent delegates here to the annual meeting of the Wisconsin Federation of Music Clubs.

The Federation resolved in favor of music as a required and accredited school study, advocated a state supervisor in music, and voted to establish a \$10,000 fund to help the needy to study music.

"Music must become a universal recreational activity if we want questionable forms of amusement such as joy riding and public dancing to cease attracting young people," declared Professor E. B. Gordon of the University of Wisconsin, in addressing delegates on "The Place of Music in Life."

"With the shorter day demanded by workmen, there are more leisure hours, and these must be taken care of," Professor Gordon added. "We must cease to be slaves to the art for art's sake theory and we must socialize our music. Schools, too, must make provision for constructive use of these leisure hours. It is time that we educate not only the heads and hands, but also the heart. A new education teaches us not only how to make a living but to live. Jazz with its jerky rhythm and ribald yowls will cease to please our people whom we develop a love for real music. I believe this craze will wear itself out as soon as we develop this appreciation for good music."

The mayor of Burlington, W. H. Kruckman, welcomed the delegates, and the response was given by Mrs. Louis A. Pradt, Wausau, president of the federation.

"Music is a great motivating force for all that is good and fine," according to Mrs. Pradt. When good music became a fundamental requirement of education jazz would cease to flourish, she believed. She urged that they should make America a musical nation, make music democratic for the enjoyment of all, cultivate American talent and aid musical settlements where the needy could get musical training.

Mrs. James G. Chandler, Racine, president of the Wisconsin Federation, said they wanted each club to devote some time to music study. "We are trying to make good music popular," she said. "We are asking bands to play some classical numbers so that the people will

learn to love them. We are urging musical credits. We are asking absolute silence during musical program—the gospel of courtesy."

Mrs. Georgia Hall Quick made a plea for a music section in every woman's club.

The following officers were re-elected: Mrs. Louis A. Pradt of Wausau, president; Mrs. Frank Wilford of Beloit, first vice-president; Mrs. J. F. Conant of Two Rivers, second vice-president; Mrs. W. G. Rasch of Burlington, third vice-president; Mrs. John Lefebvre of Milwaukee, fourth vice-president; Mrs. M. Frances Lyon of Milwaukee, corresponding secretary; Mrs. Charles M. Gleason of Manitowoc, recording secretary; Mrs. Henry G. Lotter of Milwaukee, treasurer; Mrs. Charles McLenegan of Madison, auditor; Mrs. Herbert J. Stapleton of Milwaukee, advisory chairman.

Many musical programs were given during the convention, largely by Wisconsin artists.

JERITZA CREATES TURMOIL

Brünn Democrats Attack Singer Following Gift to Monarchists

Newspapers in Budapest and Vienna recently printed a communication from Brünn, Czecho-Slovakia, the native town of Marie Jeritza, accusing her of ingratitude and a lack of generosity and denouncing her friendliness towards the Monarchist party. The letter followed an announcement in the Vienna papers that the singer had donated 100,000 kronen (about \$12.50) to a fund being raised to replace the instruments of a monarchist band, damaged in a riot with the Social-Democrat element.

"With some astonishment," reads the communication, "we have learned of the generosity of Frau Jeritza, who has freed her heart from the sorrow which overcame it because of the smashing of a drum in a row among young folks, by personally contributing a gift of 100,000 crowns to the Reichspost. We people here in Brünn are not accustomed to such attacks of generosity on the part of Frau Jeritza, although we have known her since her childhood, which she passed here in about as proletarian conditions as could be imagined."

"Quite the contrary, the Relief Committee of the German Women's Organization that has permanently fed 1000 children here, among whom are two nieces of Frau Jeritza, asked her to arrange a concert for the benefit of these poor children, but to this day the lady has not deigned to reply, although the request was also communicated to her verbally by one of her famous colleagues."

"The gesture with the 100,000 crowns, with the immediate publicity attached to it, certainly is not ennobled by the political nuance clinging to it, for the Brünn Social Democrats have taken care of the two nieces of Frau Jeritza for years without announcing this fact to the newspapers and inquiring if a relative of these children wants to use a smashed drum as an excuse for a political demonstration against the Social Democracy."

TESTIMONIAL TO SINGER

New York Artists to Give Concert for Mme. Cronegg-Calliess

Plans for a testimonial concert for Charlotte Cronegg-Calliess, dramatic soprano, formerly prima donna of the Royal Theater at Wiesbaden and the Grand Opera House of Amsterdam and Rotterdam, have been made by leading musicians of New York.

Last year Mme. Cronegg-Calliess' mother was killed by a taxicab and was buried without her daughter's knowledge, through a fraudulent death notice, within twenty-four hours. Her body had to be exhumed, and since that time Mme. Cronegg-Calliess has had to go through constant litigation. Last fall she made a visit to Chicago for the purpose of negotiating with the Chicago Opera Association concerning the possibility of assuming Wagnerian rôles, and while in that city suffered a severe nervous breakdown, from which she has not yet entirely recovered.

It is expected that leading artists as well as several popular vaudeville actors will take part in the performance which is to be given shortly, although the date has not yet been announced.

Judson to Book Artists in Conjunction with International Concert Direction

Arthur Judson, manager of the Philadelphia Orchestra, the New York Philharmonic, and the Stadium Concerts, announces that through arrangements he has made with the International Concert Direction, that Concert Management Arthur Judson will undertake, in conjunction with the International Concert Direction to book the following: Claire Dux, the Elshuco Trio, Bronislaw Huberman, Theo Karle, Sigrid Onegin and Marie Tifany. Mr. Judson further states that Milton Diamond and the staff of Concert Management Arthur Judson will undertake the bookings of the following artists who are now under the exclusive management of Mr. Judson: Alfred Cortot, John Barclay, Hans Kindler, Mme. Margaret Matzenauer and Mme. Olga Samarooff. The offices will be in New York.

SAN JOSE ADOPTS CREDITS

High School to Begin System in Fall— Music at Penwomen's Fair

SAN JOSE, CAL., June 3.—Beginning next fall, the San Jose High School will, upon examination, grant credit for work in applied music under private teachers. For the first year the credit will be given only to piano students, but the action is a great step in advance and the announcement has been greeted with much enthusiasm in musical circles.

Music Makes Strides in Pennsylvania, as Compulsory Subject in Schools

[Continued from page 3]

of the Supervisors National Conference and unanimously approved by the Conference, has been adopted for the state.

The annual city and county institutes furnish another valuable opportunity to give musical instruction to city and rural teachers. City and County Superintendents are arranging their institute programs to include constructive work in music both for the general sessions and in the several sectional groups. The Director of Music, his two assistants and a corps of musical instructors are able to reach a large proportion of the 46,000 Pennsylvania teachers through the teachers' institutes.

Rural and High School Music

One of the chief aims of the Pennsylvania educational program is the improvement of the rural school. With the full approval and co-operation of Dr. Lee Driver, director of rural education, music is to be a prominent feature in the rural school. Especial attention is being given to the musical training of rural teachers. Training of the teacher is the only solution of the problem of music in the one-teacher school.

The music syllabus for secondary schools now in preparation outlines the following elective courses carrying credit toward graduation: Organized chorus, elementary theory and practice, advanced dictation and melody writing, harmony, music history and appreciation, orchestra and band. Pupils may major in music as in other subjects, earning in music a maximum of 25 per cent of the number of credits required for graduation.

Because music is one of the leading vocations, because the opportunity to specialize in music is the logical and sensible solution of the difficulties confronting the musically talented student who desires to obtain a musical education, there is great need and ample justification for a vocational course in music paralleling the courses in agriculture and home economics. Hence a vocational course in music will be offered wherever the local high school is adequately equipped to give it. As in agriculture and home economics, one-half the course, covering the fundamental subjects, is required. The other half may be earned in music.

Credits for Outside Study of Music

Under present conditions in Pennsylvania and in most other states, a high school student desiring seriously to pursue the study of music must follow one of three plans:

1. He may try to carry the regular high school course while spending from nine to twelve hours per week

Charles B. Gleason, vice-principal of the High School, states if the experiment is successful, the credit system will be extended to violin students within a short time, and eventually the privilege will probably be granted to students of any band or orchestral instrument.

Music was one of the features of the Authors' Luncheon, which opened the Book Fair held by the San Jose Branch of the League of American Penwomen. Anita D'Arcy Vargas, soprano, and the California Ladies' String Quartet supplied the musical numbers on the program in the Hotel Vendome banquet room. Kathleen Norris, Ruth Comfort Mitchell, Alice MacGowan, Charles Norris, James Swinnerton, and others addressed the 300 guests at the opening session. In the evening program scenes from "The Sunsweet Maid," a musical comedy written by Don and Bess Richards were staged by students from the State Teachers' College under the direction of Mrs. Richards, and there were some excellent dancing numbers by the pupils of the Amet-Dangberg School.

Hempel Preparing for London Concert

A cablegram from Frieda Hempel tells of her arrival in Paris on May 29. She left a few days later for London, where she will be joined by Coenraad V. Bos, her accompanist, who is spending the summer at his home in Holland, and Louis P. Fritze, her flautist, who sailed a few days after the prima donna, via Montreal. Miss Hempel's London concert will be given in Albert Hall on Sunday, June 11.

upon outside study and practice of music. This plan results disastrously in nearly all cases. Either the academic work or the music is neglected, or else the student is overworked and suffers a breakdown in health.

2. The study of music may be discontinued during the four-year high school period. The years of adolescence are by far the most favorable for the study of music. Discontinuation of musical training during the four-year high school period causes a most serious set-back to the musically talented pupil, which always is exceedingly unfortunate and in many cases irreparable.

3. The student may drop out of high school and devote all available time and strength to the study of music. By so doing he deprives himself of that general education which all should have and which is desirable and essential to any one who would enter professional fields.

The high school music syllabus, now in preparation, will include a comprehensive plan whereby high school pupils who are receiving systematic instruction in voice, piano, organ, violin or any instrument of the symphonic orchestra, may receive credit toward graduation for such study, subject to the regulations therein outlined.

Abundant evidence of the intense and widespread interest in music throughout the State was furnished by the overwhelming success of Pennsylvania Music Week, a report of which appeared in MUSICAL AMERICA on May 20. This was a part of the general plan of the Department of Public Instruction to demonstrate the educational and social value of music; not only in the schools, but to show its vital relation to home, church, industrial and civic life.

Perhaps the most significant, certainly the most important feature in the inauguration of this comprehensive plan for music in the schools, is the fine spirit of co-operation which is manifested throughout the State. The teacher bureau and all subject directors in the Department of Public Instruction have rendered invaluable assistance. The normal school principals have made possible the additional time and teaching force in the thirteen normal schools, and the teachers in these schools, through hard and efficient work, have accomplished much more than it was thought possible could be done the first year.

County and city superintendents have welcomed constructive work in music in institutes and teachers' meetings, and the supervisors throughout the State have entered into the work with most gratifying interest and enthusiasm, all of which augurs well for the future of music in the Keystone State.

MRS. WILBUR F. HARRIS.

Plan Civic Summer Concerts for Philadelphia

PHILADELPHIA, June 5.—Philadelphia is likely to have a counterpart of New York's Stadium summer orchestral concerts, if plans now maturing develop. At this week's meeting of the City Council, Councilman Pommer proposed a bill appropriating \$50,000 for orchestral concerts in Fairmount Park. Band concerts are given in the numerous small squares and parks that dot the city, the Municipal Band getting around at least twice a season to each of them, and there are frequent band concerts on the City Hall Plaza. As there are several excellent outdoor "auditoriums" in the park limits, it has been thought possible to give purely orchestral concerts on the City Hall Plaza. As there are several excellent outdoor "auditoriums" in the park limits, it has been thought possible to give purely orchestral concerts, rather more classic than the excellent but popular type of programs given elsewhere under the city auspices. In presenting his bill Mr. Pommer stated that he had been assured by Louis A. Mattson, assistant manager of the Philadelphia Orchestra, that fifty players, drawn from the Philadelphia Orchestra personnel, could be assembled during the vacation period for the \$50,000 appropriation asked.

W. R. MURPHY.

Fourteenth Chicago North Shore Festival Has Brilliant Conclusion

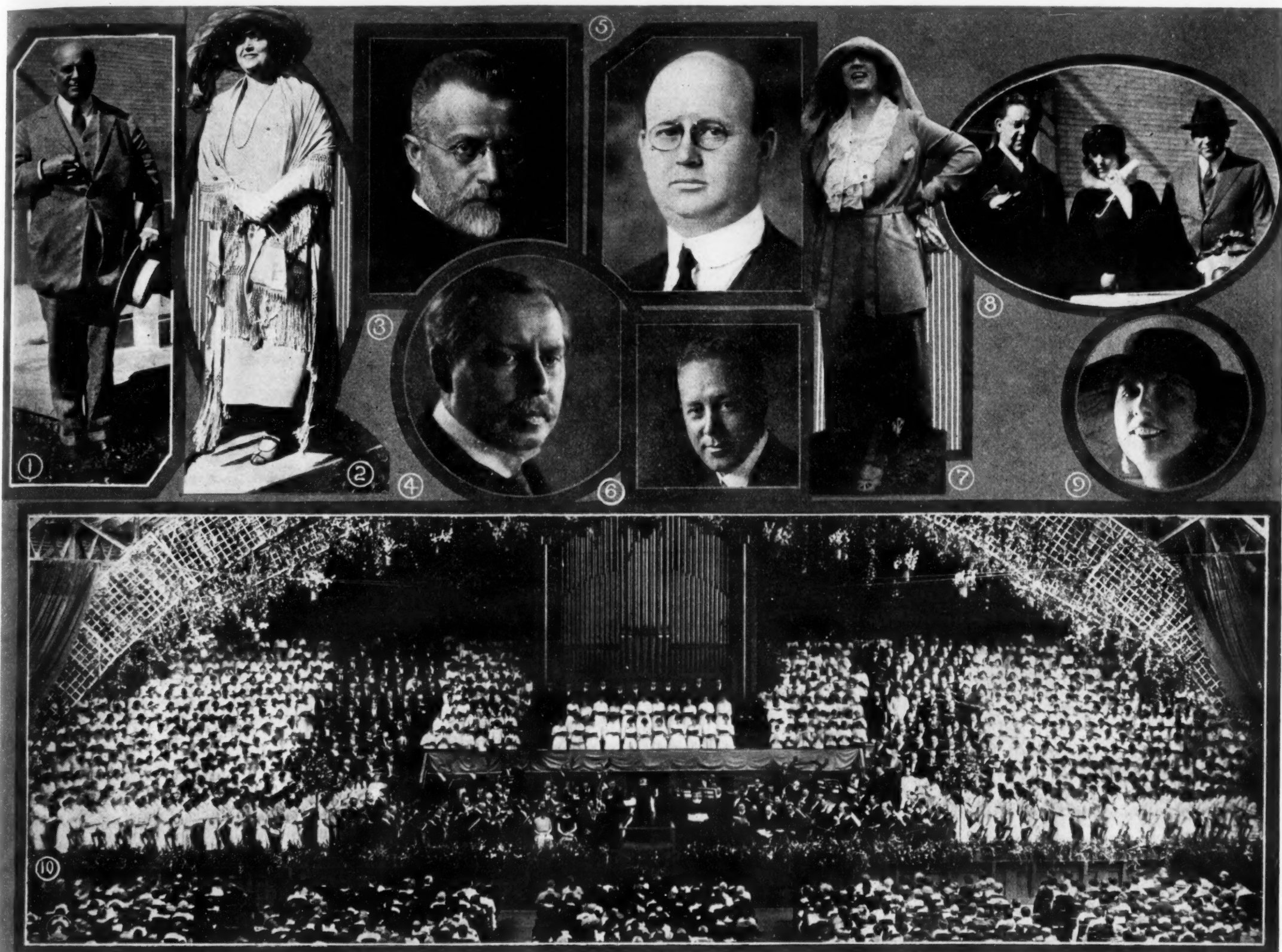


Photo No. 5 (Kinsey) by Moffett

Prominent Participants in Chicago's North Shore Festival—1, Camille W. Zeckwer, Winner of the \$1,000 Prize in the Orchestral Composition Contest, Whose Successful Work, "Jade Butterflies," Was Played at the Last Concert; 2, Margaret Matzenauer, Soloist on Operatic Night; 3, Peter Christian Lutkin, Dean of School of Music at Northwestern University and Musical Director of the Festival; 4, Frederick Stock, Conductor, Chicago Symphony; 5, Carl D. Kinsey, Business Manager of the Festival; 6, Herbert Gould, Bass; 7, Irene Pavloska, Soprano; 8, Arthur Middleton, Baritone, Luella Meluis, Soprano, and Paul Althouse, Tenor, Who Appeared in a Performance of Elgar's "Caractacus"; 9, Geraldine Farrar, Soprano, and 10, Scene at One of the Concerts, Showing the Festival Chorus of 600, the A Cappella Choir and the Chicago Symphony in the Great Gymnasium of Northwestern University. Photographs of Other Participants in the Big Six-Day Event Were Published in MUSICAL AMERICA Last Week

[Continued from page 1]

the mournful refrain, "In, in, out and in, blows the wind and whirles the whin," in a low, muffled tone. The music works up to a tremendous climax as the couple ride out into the bay and are drowned.

The score is replete with interesting directions, such as: "If possible place the second chorus where it'll sound a bit muffled and distant, and as far away from the men of the first chorus as you can." At another point a word is marked to be sung "bleatingly." Near the end of the score stand the instructions: "Leave out any notes too low for your voices."

Prize Composition Performed

"Jade Butterflies" was played by the Chicago Symphony, Frederick Stock conducting. Mr. Zeckwer's composition is a beautiful bit of impressionistic music, depicting the life of the butterfly, in five different episodes. Each of the five sections has one of Louis Untermeyer's "Paraphrases from the Japanese" as a motto. The work can be described as that of a modernist and the composer has not hesitated to use ultraist devices which would have been frowned upon a few years ago. There are, however, attractive musical ideas in the composition, which is heavily, even thickly scored.

The final program of the Festival was otherwise notable for a program of vocal and orchestral numbers that included superb singing by Margaret Matzenauer of the Metropolitan Opera Company. Her beautiful voice never seemed more glorious. Her opening aria, "Ocean, Thou Mighty Monster," from Weber's

"Oberon," was delivered with tenderness and passion, and she successfully depicted the changing moods in the aria. Later she sang three songs by Richard Wagner: "In the Greenhouse," "Dreams" and "Sorrows," repeating the last after insistent applause. The "Liebestod" from "Tristan und Isolde" was given in regal fashion, the orchestra first playing the prelude. Mme. Matzenauer had to add "My Heart at Thy Sweet Voice" from "Samson and Delilah" before the audience would let her go. All of the listed numbers were sung in English.

The program began with the overture to "Der Freischütz," by Weber. After playing "Voices of the Forest" from Wagner's "Siegfried," the Chicago Symphony added "The Ride of the Valkyries" from "The Valkyrie," as an extra. The closing number on the program was the March and Chorus from "Tannhäuser," with the Chicago Symphony and the Festival Chorus, conducted by Dean Lutkin. As the audience rose, at its conclusion, Dean Lutkin swung the orchestra into the strains of "The Star-Spangled Banner" and led the audience through

the opening stanza, bringing the festival to a patriotic close.

Sir Edward Elgar's "Caractacus," sung on Monday evening, was the weak spot of the festival. Excellent singing by the Festival Chorus and the quartet of soloists failed to accomplish much with an uninspired work, which was reminiscent of many standard composers but not equal to any of the music that it resembled.

Dean Lutkin conducted. The soloists were Luella Meluis, soprano; Paul Althouse, tenor; Arthur Middleton, baritone, and Herbert Gould, bass. Miss Meluis replaced Emma Noe on short notice, as word was received that Miss Noe was ill and would not be able to fulfill her engagement.

Dean Lutkin conducted the Festival Chorus in masterly fashion. Mr. Althouse, as *Orbin*, sang convincingly with perfect enunciation, and with a clear, well-rounded tone, amply filling the vast spaces of the gymnasium. The work of Mme. Meluis, who sang the part of *Eigen*, was artistic, and her beautiful tones came out warmly. Mr. Middleton, singing the baritone rôle of *Caractacus*,

disclosed fine sense of musical values and a firm round tone, doing well in a part that lies high for him and in which the music is not grateful. Mr. Gould disclosed a bass voice of excellent quality and good volume.

Fine Array of Soloists

An imposing list of soloists made the fourteenth festival notable. Margaret Matzenauer, Geraldine Farrar and Giuseppe Danise appeared on the artist nights, Irene Pavloska at the Children's Concert, and Luella Meluis, Mina Hager, Arthur Middleton, Paul Althouse, Herbert Gould, Theo Karle and John Barclay in Rossini's "Stabat Mater" or Elgar's "Caractacus." The efforts of Dean Peter Christian Lutkin, musical director; Frederick Stock, orchestral conductor, and of Osbourne McConathy, conductor of the Children's Chorus, bore fruit in splendid work by the Chicago Symphony, the Festival Chorus of 600 voices, the A Cappella Choir, and the Children's Chorus of 1500.

Carl D. Kinsey, business manager of the festival, radiated happiness and good humor when lowering clouds failed to diminish either the attendance or the enthusiasm, and the inhabitants of the North Shore poured into the gymnasium. His unremitting efforts had acquainted the whole Middle West with the musical treat it was to have, and people were in attendance from all of the neighboring States.

So much interest was created in the \$1,000 prize contest that the Festival Association may decide to make a similar contest a regular feature of future festivals.

SUMMER ADDRESS NOTICE

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Memories of Musical Giants Recalled by Emma Hayden Eames of Cleveland

CLEVELAND, May 15.—Emma Hayden Eames, mother of Emma Eames, singer, is a vocal teacher in this city, though in her early eighties, and recently presented some of her pupils at a recital. Mrs. Eames, tall, erect and eager, with her face framed in short, white curls, is not living in the past, rich though its memories are for her. She has kept abreast of the years through her contact with young people and through her reading, which is extensive.

Photographs of many distinguished persons line the walls of her apartment. They tell of her friendships with Gounod, who taught her daughter his opera scores; with Massenet, with Ambroise Thomas and his wife, with Coquard and Saint-Saëns. There is a picture of an orchestra in Shanghai, China, whose members represent a dozen nationalities. The organization was formed in her home, and met there regularly, with Mrs. Eames herself as soloist, adviser and accompanist for these musicians. It was in Shanghai, where many years of her early married life were spent, that her two children, Emma, who is now Mme. Emilio de Gogorza, and Colonel Hayden Eames of Cleveland, were born. Her husband was a lawyer, and his work took him to practically all the capitals of Europe. It was in Paris, which is perhaps as nearly home to Mrs. Eames as is any city, that most of her distinguished daughter's music study was followed. Mrs. Eames was the singer's first teacher and her constant companion during her operatic and concert career.

Mrs. Eames, who was born in Bath, Me., began her own music studies at the age of five. She has appeared in many operas and concerts. When she came to Cleveland, eleven years ago, she offered her services to the Music School Settlement. Individual pupils, however, were anxious to study with her, and so she was teaching again almost at once.

There is a waiting list of men and women anxious to receive instruction from Mrs. Eames, and these she takes in order when any of her regular pupils cannot take their lessons. She accepts no remuneration. Some fine voices were heard in the recent recital. The soloists who took part were: Mrs. William Chambers, Morris A. Scott, Alice Shaw Duggan, Julia Musser, Jean Webster Erisman, Clarence A. Hanna and Mrs. Chester Bolton. Edith McClurg was

the accompanist. Through the co-operation of Catherine Saunders of the Cleveland Music School Settlement, Margaret Sharp, 'cellist; Clara Sharp, piano; Victor Schumann, flautist, took part in the concert. Numbers were given from the works of Massenet, Gounod, Verdi, Thomas, Hollmann, Puccini, Eugen Hildach, Julius Benedict, Mozart, Lalo, Daniel Protheroe, Coquard, Bizet and James H. Rogers of Cleveland. Mrs. Eames has known personally the majority of the composers in this list.

GRACE GOULDER IZANT.

LARGER HOME FOR MUSIC INSTITUTE

Cleveland Students to Move
in August—Choirs Give
Concerts

By Grace Goulder Izant

CLEVELAND, June 5.—The Cleveland Institute of Music, less than eighteen months old, has outgrown its present quarters, an old-time residence in the down town district, and a new home, twice the size of the present one, has been leased in what was once known as "Millionaire Row." The move will be made at the close of the summer session, which ends on August 12. The new home is the former residence of William Chisholm, a pioneer Cleveland. It was recently occupied by Mr. and Mrs. Francis Drake, through whose generosity the move has been made possible. In this home the Institute will have nearly double its present number of teaching rooms, and will allow for necessary increase in the size of the faculty. It will allow the Institute to enroll an additional 300 pupils. The present student body numbers 406.

"For some time we have known that a move would be necessary," said Mrs. Franklyn B. Sanders, executive director. "Our student body is steadily increasing, and we expect our growth next year to keep up with that of the year just ending."

The "membership month" drive, conducted through May, brought in a total of 542 new members to the Institute. "These new members," said Carl Lohman, chairman of the drive, "will help to carry the story of the Institute's ideas and aspirations to every part of the city. Inasmuch as every member receives concert and lecture privileges, it means larger audiences for our programs."

At the final meeting of the drive committee, Ernest Bloch, musical director, spoke briefly of the Institute's accomplishments during the past year, stressing the fact that the Institution's record would be worthy of one much older.

A two-piano program was given by Beryl Rubinstein and Ruth Edwards of the Institute faculty.

Ernest Bloch demonstrated his art as a choral singing conductor at the first concert by the Cleveland Institute of Music Choir on May 31 at the Cleveland Museum of Art. Mr. Bloch, who was greatly applauded, has accomplished surprisingly good results considering the short time he has been working with this group of fifty voices. The program was largely chosen from the works of Italian masters of polyphony of the sixteenth century. A mass by Palestrina and Di Lasso's "Adoremus" were admirably given. "Now Thank We All Our God," by Bach, sung by full chorus with trumpets, horns, organ and tympani, was the closing number. Douglas Moore, resident organist, assisted in the concert.

A chorus of seventy-five voices, from St. John's Lutheran Church, assisted by an auxiliary chorus of 100 children, gave a concert on June 4. O. W. Jungkuntz was the conductor, with H. W. Markworth as accompanist. Mr. Jungkuntz has received much of the inspiration for his work with the choir during the past year from the performances of St. Olaf's Choir from Northfield, Minn. The Cleveland choir in this concert had the assistance of Edward Rechlin, a Bach interpreter of ability. Mr. Rechlin, who comes from New York, is a pupil of Widor.

James H. Rogers gave an organ recital at the Cleveland Museum of Art on May 31, presenting some of his own com-

positions and numbers by Debussy, Widor, Callaerts, Dubois and Maquaire.

Arthur Shepherd, assistant conductor of the Cleveland Orchestra, and Grazella Pulliver, were married at the First Unitarian Church on May 27. Their wedding trip will be postponed until the late summer.

CINCINNATI HEARS DIPPEL OPERA PLAN

Many Artists Mentioned to
Local Club—Lyford's
Forces Rehearse

By Philip Werthner

CINCINNATI, June 3.—Andreas Dippel, at a luncheon at the Hotel Gibson on May 29, attended by those interested in the United States Opera Club, announced his tentative plans for the production of opera, having made a special trip from Cleveland to be present. He stated that the following artists had promised to assist: Helen Stanley, Marie Rapold, Olive Fremstad, Margaret Matzenauer, Julia Claussen, Ernestine Schumann Heink, Louise Homer, Johannes Sembach, Francis MacLennan, Clarence Whitehill, Robert Blass, Henri Scott and Edward Lankow. The operas announced are: "Walküre," "The Marriage of Figaro," "Carmen," and "Pagliacci."

The club consists of 500 members at present, and it is expected to be swelled to 1000 in the next few weeks. Frank M. Peters, who acted as chairman, explained the purposes of the club. Miss Gardner and other speakers promised support to the organization.

Cincinnati will not suffer from lack of opera this year, as Ralph Lyford of the Conservatory has been training a chorus of forty-eight singers for months for his summer season. The soloists engaged are members of the Paris Opéra Comique, Metropolitan, Chicago, Scotti or Gallo companies, and the orchestra is composed of men from the Cincinnati Symphony. Several new and important ballets are also on the program.

Certificate pupils of Lillian Arkell-Rixford gave a well attended organ recital on May 29 at the Odeon. Those who took part were Hazel Brewsbaugh, Harriet Moore, Dorothy O'Brien and Lucile Scharinghauss. Romeo Gorno, piano teacher at the College of Music, presented an array of pupils who, with some from the class of Lino Mattioli, vocal teacher, gave an ambitious program. Ruth Jamison, from the class of Mary Venable, with the assistance of Louise Wilby from the class of B. W. Foley, also gave a fine program in the Odeon on June 3. Daniel Beddoe presented a number of pupils in a colorful program on May 25 at the Conservatory. Thomas J. Kelly also presented members of his class at the same place, and some beautiful ensemble singing and solos by Laura Thompson, Minna Dorn, Margaret Powell and Jane Beats were heard.

Cornelia De Roo, who is a pupil of Wilhelm Kraupner gave a successful piano recital on June 1. Katherine Donald, pupil of Frederic Shailor Evans, also gave a good recital on June 2 at the Conservatory.

Booking Coast to Coast Tour for Ukrainian Chorus

Max Rabinoff has engaged Alma Voedisch to represent him as booking and advance manager for the Ukrainian National Chorus, which organization he is bringing to America for a coast to coast tour, opening with a concert in Carnegie Hall, on Oct. 5. Miss Voedisch began her business career with Mr. Rabinoff in Chicago, and later was associated with him as advance manager for the Boston Grand Opera Company. Since that time she has booked tours for many artists, among them Yvonne de Treville, Theodore Spiering, Marie Morrisey, Julia Claussen and others under her own concert management. During the past two seasons, Miss Voedisch has booked Middle West and Western tours for Leopold Godowsky and other artists.

Organist Plays American Works

John Hermann Loud, who gave many highly interesting organ recitals during the season, has included on each program works by American composers. At his last recital in Worcester, Mass., he played "The Optimist" by Maitland, and his own Fantasie on the "Old Hun-

ST. LOUIS HEARS NINTH SYMPHONY

Eight Hundred Voices Mus-
tered for Choral Work as
Choirs Join Forces

By Herbert W. Cost

ST. LOUIS, June 3.—Before an audience estimated at some 6000 persons, the St. Louis Massenchor, composed of 800 voices from the various singing societies of the city, under the leadership of Hugo Anschuetz, gave their second concert of the season, at the Coliseum on Wednesday night. This chorus, which gives concerts solely for charitable purposes and has in its membership both professional and amateur talent is, without a doubt, the most conscientious singing body in this section of the country. It has been working diligently all the spring for this concert, and the results fully justified the effort. The concert was to aid the Allied Relief measures in Central Europe. Beethoven's mixed chorus "Nature's Praise of God" was the opening number, accompanied by an orchestra of seventy pieces. The male chorus sang two numbers a cappella with great sonority and feeling. The women's chorus sang that beautiful number, "The Dawn," by Max Bruch, with orchestral accompaniment, the solo part being given excellently by Elsa Diemer, whose pure lyric voice found ample opportunity in the part. Arthur Kraft, tenor, another of the soloists, sang a recitative and aria from Handel's "Jephtha," exhibiting a beautiful voice of ample power.

The crowning event was the performance in the second half of the evening of Beethoven's Ninth Symphony. It was here that Mr. Anschuetz showed his unusual musical attainments. The orchestral part, despite a lack of adequate rehearsal, was very well done, but in the finale, the immense chorus came to the front with a glorious swelling tone, rising and adhering to the gruelling high pitch. The quartet composed of Elsa Diemer, soprano; Mrs. Pauline Bollman, contralto; Arthur Kraft, tenor, and Raymond Koch, baritone, the last from the Taussig Studios, made an impressive effect in their work. Their voices blended admirably.

The Civic Music Association again fostered a very attractive and impressive concert in the Municipal Theater on the evening of Memorial Day. A band under the conductorship of Henry J. Falkenhainer played a number of works. Worthe McGowan, bass, sang "Lead Kindly Light," Ruth Hazlett Wunder, Briggs, "A Little While," and Adele Koch, Bergen's "Flander's Fields." All of these artists are associated with the Taussig Studios. Oliver Smith, tenor, was heard in O'Hara's "There Is No Death." The various war veteran and auxiliary organizations participated.

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Dear MUSICAL AMERICA:

Clarence Mackay, multi-millionaire, is looming up as a power in the higher musical life of New York. In recent seasons he has taken more interest than formerly in Metropolitan opera affairs. They do say that he is backed by some of the other directors, but it is particularly in connection with the running of the New York Philharmonic which he has taken up with a great deal of enthusiasm and to which he has devoted much time and attention, that he is becoming more and more prominent.

Mackay, it seems, is ambitious to make the New York Philharmonic the leading orchestral organization in the world. He came into it you know through the merging of the National Symphony with the Philharmonic. It was, I believe, that energetic and public-spirited lady, Mrs. Charles Guggenheimer, who had gotten Mr. Mackay interested in the National Symphony and in this way he was merged with the rest of them.

Mackay is a man of very considerable ability. He has what the French call *savoir faire*, or what is known as "tact." A conspicuous instance of this was afforded recently, when, at the annual meeting of the Philharmonic, he read the report. At that meeting, there were various cliques of dear, devoted ladies, each with a hero. There was the Strinsky element, of course, led, I believe, by that very clever and fine woman, Mrs. Frederick Steinway. Then there was the Bodanzky clique and last but not least a Mengelberg clique. They had their knives out for one another.

When Mackay during the reading of the report was interrupted, he suggested to the ladies who were anxious to butt in that they might wait till he had finished. The moment he had finished, somebody sprang up and proposed that the report be accepted as read. This was immediately seconded and before the various conspirators knew what had happened, the motion was put and carried and thus the attempted demonstration that they had planned for their particular favorites was nipped in the bud, so they retired into corners to explode in heated discussion.

The matter reminds me a good deal of a story told of the late Mr. Harriman, the great railroad magnate, who disliked talk and particularly liked having his own way, especially where he had controlling power. It is said that on one occasion he had to attend a meeting of the board of directors of a great railroad in which he was interested. The various directors had prepared speeches to be delivered during the meeting, some of which criticized Mr. Harriman's views and policies.

When they were all seated and ready to exhibit their oratory, Harriman entered the room. Said he: "Gentlemen, this is how you will vote. As soon as you have voted, I shall go as I am a busy man. You can then proceed to talk about it."

You may recall that I quoted that noted and worthy vocal teacher and operatic coach, W. S. Brady last week as saying that the great difficulty that

the teachers had to-day was, when they had produced pupils of unquestioned ability, how to put them over and start them on a successful career.

I notice that Henderson has treated this problem very ably in a recent article in the New York Herald, but from a somewhat pessimistic view, which I do not wonder at, considering the many years he has had to listen to all kinds of mediocrities, instrumental as well as vocal.

Henderson says, at this time of the year, look out for graduates. Thousands of young and ardent students of the divine art of music are about to be turned out. They are all throbbing with ambition. Some wish to be rivals of the world-famous stars, some desire to be distinguished professors of the art which they have not yet learned, and all yearn to make money. Now, says Henderson, it is a disagreeable fact that music is a glorious art but a very poor business. It is all top and bottom. Some get paid a great deal, some earn barely a living.

When Henderson spoke of the students who are yearning to make money he might have made that the subject of a sermon that would be timely, namely, that one of the reasons that many would-be professionals fail is that they are so engrossed with their own personality, so eager to get pecuniary results, that they often appear before they should and then when they do appear, fail to put over the wonderful message of the composers whom they undertake to represent. So the appeal they make goes for little or nothing and they sink back, some of the women to get married, some to become teachers. Most of the men follow their example.

Henderson describes the ordinary début and the poor results that follow. That often is caused by the fact that no attempt is made to follow up the début, which is supposed to work its own salvation and bring success, but the only success is the applause of friends, and a few newspaper notices which are not followed by remunerative engagements.

Let me, however, tackle this question from another point of view entirely. Even if the number of those who succeed as singers or players is very limited, shall we, therefore, neglect to appreciate the vast amount of good that is accomplished by those who may not make much more than a living but exert a potent influence in the way of culture upon others. Then there is the influence upon themselves, upon their own character. The tens of thousands of little talents do work out if not in a great way at least in some way and so they contribute largely to the aggregate of culture just as the rivulets and streams finally give you the majestic Mississippi as it rolls on its way to the ocean.

Then, too, we must not forget that the one trouble in this country, which bars the progress even of our most talented aspirants for fame, is lack of opportunity to which we must add the still prevalent prejudice for everything and everybody foreign, often regardless of merit.

Henderson makes one point that cannot be emphasized too strongly when he deprecates the idea of young musicians who think that it is beneath their dignity to appear in a moving picture house. As he says, the truth is quite the contrary. The audiences in these theaters listen most attentively to good music and applaud it heartily. They like it.

Time and time again when young and ambitious singers or players have appealed to me whether I thought it would be advisable for them to appear in a movie house, I found that they had little or no money and did not have much opportunity to become known. I always told them that the more good music they could carry to the masses the better, and, furthermore, that they would find just as appreciative audiences in the movie and vaudeville houses as they would find in the concert halls, sometimes more so. It is, of course, proper to state that the general character of the performances at the vaudeville houses has greatly improved and is of a much higher class than it used to be in the old slap-stick days.

There is, however, another point which young artists should consider and that is that they should look upon themselves as messengers of a great art, as among those whose duty as well as purpose should be to carry the message, for which so many of the great composers sacrificed their health, their comfort, almost their lives, to the people.

The young girl with a fine voice who thinks more of her complexion and costume than she does of the composition she is to sing will surely not make a very strong appeal. Audiences feel these things.

* * *

Some recent instances show that our American artists can not only hold their own but are slowly but surely coming to be recognized as worthy of the biggest compositions. For example a few weeks ago, the management of the Ann Arbor Festival found itself without a tenor for its concert performance of "Tannhäuser," one of the features of this year's festival. Riccardo Martin had been booked for the rôle, but he cancelled. A call went out for tenors. As you know, there are not many who sing the title rôle in "Tannhäuser" and what is more, few concert tenors have it ready.

It seems that they wired the managers of Paul Althouse of the Metropolitan, who had not sung the rôle, but he accepted. Do you know what he did? He sat down on Wednesday, May 17, and learned "Tannhäuser," took a train and sang it at the Ann Arbor Festival the following Saturday, May 20. For two days in New York, he worked with his very able coach, Charles Albert Baker.

The orchestral part was played by the Chicago Symphony and the conductor was Frederick Stock. The other principal artists were Florence Easton, Cyrena Van Gordon and Carl Schlegel. Althouse sang the music finely, so finely indeed that Stock complimented him. It seems to me that should Gatti give "Tannhäuser" next season, he might give Althouse a chance.

It is now ten years since Althouse made his début at the Metropolitan as *Dmitri* in the first American performance of "Boris." He was later heard in the leading tenor rôles in "Cavalleria Rusticana," "Madama Butterfly," "Shanewis," etcetera. The last few seasons he has not been heard much at the Metropolitan, though I believe he was still a member of the company. He has been making a name for himself in singing in concert from coast to coast. It was certainly typically American for him to study *Tannhäuser* in so short a time and then sing it so successfully.

* * *

We hear so much about individual artists that we do not realize that a good many of them go in pairs. Thus we have the Gabilowitsches, the Stokowskis, the Zimbalists, the Homers and many others. Now in New York there is an artist couple which has come into prominence this season, Frederic Dixon, pianist, and his talented wife, Anne Stevenson, the vocal teacher. Young Dixon, who has studied with that wonderful pianist virtuoso, Fannie Bloomfield Zeisler, went out to Chicago this winter, played a very successful recital, then came to New York and did the same thing at the Town Hall, receiving high praise from all the leading critics. Proof of his outstanding talent is that the Wolfsohn Musical Bureau has put him on its list and is booking him for next season. You know that bureau only handles tested and accepted talents.

Mme. Stevenson, his wife, has been teaching singing in New York for a number of years. She is one of those quiet and modest persons who never talk about what they can do, but go to work and do it. She has positively avoided publicity. Recently, however, when your editor made his address by radio at the WJZ Station in Newark, she came into the light of publicity, and whether she likes it or not, she must be brought forward and given credit for some very fine teaching, for that same evening her pupil, Melba McCreery, soprano, sang over the radio and made a memorable impression. She credits her success to Anne Stevenson.

* * *

Writing about Lady Anne reminds me of the young Italian tenor of whom I wrote you some time ago, and who was brought to our friend Bodanzky to be heard as to whether it was worth while to prepare him for an operatic career, for which a rich music lover was willing to back him, and you may also recall that Bodanzky said the young man had talent but that he must go to Europe for "atmosphere" and to be "finished." That young tenor is not going to Europe but has been and is working with Anne Stevenson. Friends prophesy a brilliant future for him.

Then there is a little lady named Helen Mara, a lyric coloratura soprano, who has been entirely trained by Miss Stevenson. Her singing is unusually good. Last summer when they held

Viafora's Pen Studies



In a Preliminary Peep Into Next Season's Plans, the Chicago Directors Have Let It Be Known That Pietro Cimini Has Been Re-Engaged to Conduct Italian Opera, as Associate of Giorgio Polacco. Viafora's Sketch Suggests That the Conductor Is Much Pleased with the Prospect of Returning to America for a Third Season

auditions for young soloists for the Stadium concerts, Miss Mara went down, sang and was one of the few engaged at once. She has since sung some operatic rôles with a company in Philadelphia, where she met with immediate favor.

I could give you many, many more instances to show that our dear Bodanzky was wrong. We do not need to send our young singers abroad for training or atmosphere. All we need to do is to give them a living show, a chance. The gifted ones will make good as this young soprano did. In all the cases I have quoted, the training was not European, but American.

* * *

You never can tell, as George Bernard Shaw says in his inimitable play by that name. I was reminded of this the other day when at a Saturday matinee, at the New Amsterdam Theater, I attended the performance of the recently arrived company of Russian singers of "Pique-Dame"—"The Queen of Spades"—music by Tchaikovsky to a text by his brother, Modeste Tchaikovsky.

My seat in the parquet was perhaps a little too close to the orchestra and the stage. Any way I was bored to death with the first two acts. The opera was in Russian, so I did not understand a word. The baritone seemed to be fair. As for the little tenor, he bellowed away in great style, always at the audience, and never even turning slightly to the people in whom he was supposed to be interested. The prima donna, Nina Koshetz, the heroine, did not have much to do or sing in the first two acts. Her dress did not become her. She waddled about listlessly.

So I went from boredom to boredom till we reached the second scene of the last act, on the banks of the Neva. Then things woke up. La Koshetz having discarded her unbecoming clothes and white wig, wore her own hair and dark clothes. She did some dramatic singing that carried the audience away. It was such singing, so fine, so full of power, that I haven't heard anything like it for some time. I would go many a mile and take the chance of being bored, as I had been, to hear such singing. The only trouble was that at the close of that scene, the little Bull of Bashan, the tenor, had to come in and roar, and so spoiled the illusion. No wonder that Nina threw herself into the Neva.

In between the acts, I met the veteran critic, Maurice Halperson of the *Staats-Zeitung*, who appeared to be in an ecstatic state of mind with regard to the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Russians. He said that this was the real Russian opera, that what we heard at the Metropolitan was more or less an imitation. I think this is a case where I prefer the imitation to the real thing. However, Halperson was happy, and when you are happy you can listen to a good deal of poor singing, say I.

Incidentally, Halperson confided to me that he considered the performance a great deal better than the one that they gave some ten or a dozen years ago of this opera at the Metropolitan when Gustav Mahler conducted and the rôle that Nina Koshetz played was taken by Destinn.

Deems Taylor of the *World*, referring to the Mahler production at the Met. wrote: "If you closed your eyes, you could still soar pretty high when Destinn sang." Evidently this is a delicate reference to her size. Slezak was the tenor and Didur sang the noted "Drei Karten" song, and as for the contralto, was it not Anna Meitschik who played the rôle of the old countess? Anyway Mahler and the rest of them murdered the opera, no doubt with the best intentions.

But what does dear Deems mean when he says that Meitschik learned that you need more than a voice when the possessor of another voice has influence in high quarters. Then he serves up on his critical fork Marie Delna, who, he states, found that out too when she had the audacity to sing *Orfeo*.

Every now and then I hear somebody state their opinion that Mario Chamlee, the young tenor of the Metropolitan, is making his way with the public and is destined for a great future, especially when he gets a little more opportunity.

The other day I read a story in the *New York World* about Chamlee which was interesting. It told how some years ago two young soldiers, in uniform, walked into the offices of Kuhn, Loeb & Company and asked for Otto H. Kahn. They wanted to sell him some tickets for the grand performance of the *Argonne Players*. When they had sold the tickets, one of the soldiers said: "Mr. Kahn, I hear you are interested in music. My buddy here is a fine singer." The other soldier added: "I intend to be one of the chief tenors at the Metropolitan."

Can you imagine the amiable smile with which Kahn heard that statement, one that has no doubt been made to him four times a day for some years, ever since he became chairman of the board of directors at the Metropolitan.

Now when they gave "Tosca" last season with Jeritza, Chamlee was the tenor and made a distinct success. Kahn came on to the stage. Chamlee said: "Do you remember those two soldiers who came to your office a couple of years ago and sold you tickets for the *Argonne Players*?" Kahn said he did. "And one of them said he would sing at the Metropolitan some day?" continued Chamlee. Kahn said he remembered. "Well, I'm that fellow," said Chamlee.

Chamlee's father was a prominent physician in Los Angeles. He was an old-time Methodist, whose greatest happiness was when he could shout "Amen" during the sermon. When Chamlee told his father that he wanted to go on the stage, there was trouble, for, according to the old Methodists the stage, and particularly the opera, are the last word in iniquity. However, Chamlee went at it and studied in Los Angeles with Alberti.

Just as he was getting along nicely, the war broke out and so he enlisted and went to France. On his return he was with the Scotti Company and made a success. It was that success which brought him to the Metropolitan. However, the father persisted in his desire to turn Chamlee into a great revival leader. The old gentleman lived long enough to witness his son's triumph in "Tosca" in Los Angeles, but it must have broken him for he died two days later.

Tetrazzini has been publishing her experiences. One of the most interesting was when she went on a tour through Argentina. In one town a concert hall was built specially for her in five days after she had promised to sing on behalf of a wall which was to be built for the purpose of keeping out hyenas from the cemetery. This will give you some idea of what the singers in the olden days went through.

She mentions in her memoirs, with great satisfaction, that it was due to her

success in Covent Garden that Hammerstein engaged her at \$2,500 an evening, at the time when even Caruso was only getting \$2,000.

By the bye, they say that Tetrazzini was the first to call attention to the great possibilities in a certain Irish tenor who was then singing with her in London. Nobody wanted to engage him or pay him anything for his records. What he has received since runs into many figures. His name? John McCormack.

Do you recall that when Saint-Saëns landed in this country on his last visit to us before he died, he was welcomed by a large and handsome woman, one of his old friends, who threw her arms about him and rapturously kissed him? The story also goes that Saint-Saëns rejected the lady's amorous assault, though it was known that she had been a very close friend of his.

That lady was Elise Kutscherra. She came to this country something like seventeen or eighteen years ago, sang with Damrosch's German Opera Company. About ten years after that she made a tour with very fair success. At the time of Saint-Saëns' arrival, she was trying to make both ends meet as a teacher, and had with her her young daughter, a very handsome girl.

Now the report comes from Paris that tears filled the eyes of the presiding judge when the greatest leader at the Paris bar sought and obtained a suspended sentence for this very Elise Kutscherra, who was charged with having taken some groceries at a Paris department store. She admitted, poor soul, that she was on the verge of starvation, without a friend to whom to turn. The judge suspended sentence and then discussed with her lawyer the possibility of an appeal for aid, for she had many friends in the olden days when she was a fine singer and a beautiful woman and sang at the Opéra and the Opéra Comique.

Once again Maytime is with us, so it was natural that we should hear of the seventeenth annual Bach Festival in Bethlehem on the Lehigh River. Of course the newspapers reported that the Festival was conducted by Dr. J. Fred Wolle, the noted conductor of the Bach Choir, and you were told that the Choir had sung for the twenty-fourth time Bach's Mass in B Minor, that 1200 per-

sons heard it and almost as many were turned away.

You were also told that the unique Moravian trombone band played a number of old German chorales from the belfry of the church, that the church organ below broke out in the first notes of the mass. The reports told of the success of Emily Stokes Hagar, the soprano; of Merle Alcock, the pretty and charming alto; of Lambert Murphy, distinguished tenor, and of that excellent bass and artist, Henri Scott; but they didn't tell you about dear old Dr. Wolle, that quiet, modest, unassuming painstaking and hard working musician, who has lived and toiled among those old Moravians who settled in Bethlehem and thought that they were introducing something like Heaven when they named various districts after well known Biblical places.

Dear good, kindly Dr. Wolle, who, so many people believe is living in affluence through the generosity of Charles M. Schwab, but I have heard that while Schwab has made many benefactions, none of them ever came the way of Dr. Wolle who not long ago broke away and took a position as organist and choir conductor of the First Presbyterian Church in adjoining Allentown.

Do any of us ever think how much this country owes its musical life, its love of music, its knowledge of music, to those old German teachers, singers, players, who came to the United States years ago, most of them fugitives from militarism, just as little in sympathy with Prussianism as were their sons and successors, all of them sincere, conscientious, hard-working musicians? Wherever they went, they did their work faithfully and conscientiously. Most of them have long passed away, a few remain with us. One of the younger generation, born here, is genial, retiring Dr. Wolle of Bethlehem, Pa.

Dr. Josiah Oldfield, physician, barrister and fruitarian, whatever that may be, and who lives not in our alley, as the old song says, but in London, England, has just delivered a lecture before the Eclectic Club in that city of fogs. In that lecture, he said that until monogamy was established, the problem of superfluous women did not exist. To this he added that the early church tried to solve the problem by making nuns. Modern society tries to solve it by developing the masculine woman who rejects maternity.

In the lower orders of nature, says the worthy doctor, the great battle was between the males for the ownership of the females. Due no doubt to monogamy, the fight was transferred among the higher races from the male to the female warriors. Men no longer fought to win the woman, but women to win the man. It was woman who put on gay colors to win the favor of sober-hued, coy man. I have never known any "coy" men, myself.

Since woman could not imitate the vegetable, the good doctor continues, by blossoming out in the springtime with the full glory of the flower or the supreme radiance of a bird's plumage, she did the next best thing and donned jazz jumpers, dazzling dresses and scintillating silk stockings, surmounted by an indefinite variety of hats of every hue. Women fought each other in the silk markets, on the leading thoroughfares, in the color modistes and in every ribbon shop in the villages of the land.

Having got her man, the woman must learn to keep him, according to the learned gentleman. Poisonous women, like the scarlet belladonna, might catch men by color, only to find themselves cast out again into the divorce courts, or good women like the red rose, might win by color and be cherished for their fragrance till they died. A powdered nose, a painted lip, a darkened eyelash, or henna-dyed hair might catch a husband but could not keep him.

The doctor finished his exposition of wisdom by telling us that every woman should develop some special attraction, all her own, until it became something her man would be proud of. To strum on the piano, to odorize herself with stale tobacco smoke, to stride over a golf course or to gamble on horses was worth nothing in an existence in which a man and woman lived together, each seeking comfort and love in the other.

When I read all this, I thought what a wonderful country England is. What a marvelous city London is, and how among the wonders of the world, we must now class the eminent physician, barrister and fruitarian, Dr. Josiah Oldfield, says your

Mephisto

Utilize Public School Auditoriums for Débuts, Albert Sonberg Urges

President of Federation of Cultural Clubs Finds Artists Taking Advantage of Project—Will Spare Musicians Taxing Expense of Recital—How the Critics Can Co-operate

YOUNG artists are taking advantage of the plan initiated early in the winter by the Federation of Cultural Clubs, of which Albert Sonberg is president, to utilize public school auditoriums for debut recitals. The object is to provide opportunity for those musicians who have finished their studies, who are prepared for débuts, but who lack the funds to make appearances before the public.

Mr. Sonberg, who is an attorney, and who is connected with the public school system, realized that in the many auditoriums in the public school buildings, the artists might find suitable halls for their programs at small expense. Enlisting the co-operation of the Board of Education, through the Federation, he obtained the permission to use these auditoriums for recitals. The plan has been in active operation, and many artists in every field have already taken advantage of a project which promises to afford help to the musical beginner.

"Unfortunately," says Mr. Sonberg, "after a musician has studied for many years, and is ready to make his bow before the public, he finds himself with little means. The cost of musical study is, as a whole, high, and the cost of a public debut is a considerable expense which few can face. What, then, is the musician who has devoted so many years to his art to do?"

"Although I am not a musician, I love music, and I make a sort of hobby in trying to help it, as well as other arts, to what extent I can. Hence it occurred to



Albert Sonberg, President of the Federation of Cultural Clubs

me that the public school should be the logical center for this work. Our aim is to make this aid absolutely impartial. None of those connected with the Club can make profit out of these concerts, so that the only benefit accrues to the artist. Opportunity is open to every musician. We wish, however, to keep up a high standard, and to feel assured that the musician is ready for a recital. If the artist comes with credentials from recognized authorities, he will be granted his opportunity. Otherwise we will afford him an audition before a suitable committee.

"Outside of the printing, and a nomi-

nal fee for the auditorium, there is no expense for the recitalist. In fact, through the Federation of Cultural Clubs, of which we have quite a few branches, the artist generally has an excellent opportunity to dispose of many tickets he could not dispose of otherwise.

"I hope in time, also, that the critics will realize the wisdom of this plan, and will also help the young artist. The advantage gained in giving a recital in a large auditorium is that the critics in most cases attend. But why should the less fortunate artist be penalized for lack of funds? If critics could in some way attend some of these worthy recitals, perhaps very marked talents could be discovered without the usual tremendous outlay. And the present financial demands would no longer hamper the worthy artist."

SCHOOL SERIES IN LOWELL

Georges Laurent Aids Glee Club and Orchestra—Werrenrath's Recital

LOWELL, MASS., June 3.—A successful series of four public concerts has just been concluded at the State Normal School, under the direction of Inez Field Damon, director of music in the school. The final concert was given by the Normal School Glee Club and Orchestra under Miss Damon's leadership. Georges Laurent, first flautist of the Boston Symphony, was the assisting artist. Aaron Richmond of Boston, acted as his accompanist. A miscellaneous program, including numbers by Cadman, Chadwick, Densmore, Rhys-Herbert and Morley, was given by the Glee Club and Quartet. A Concertino by Chaminade was played by Mr. Laurent. The Glee Club also gave Eduardo Marzocchi's cantata "Indian Summer," in which the solos were sung by members of the Club. Large audiences have greeted these programs with marked favor.

Reinald Werrenrath, baritone, sang to a large audience in the Strand Theater on May 11. His admirable art was well disclosed in an interesting program. The audience was appreciative. The concert was given under the auspices of the Tufts College Alumni.

INEZ FIELD DAMON.

Harold Flammer Celebrates Anniversary as Publisher

Firm Established Five Years Ago Aims to Make Each Publication a Work of Art—Devotes Its Efforts Exclusively to the American Composer—"Barrage of Jazz" Seen as a Menace to Serious Music in Store and Home

AN American music publishing house devoted to bringing to the American public the best works of American composers was the aim of Harold Flammer when he organized the publishing firm of Harold Flammer, Inc. On June 6, Mr. Flammer celebrated his fifth anniversary as a publisher, his aim substantially realized, and represented by a formidable list of names which includes several of the best known composers in this country.

Mr. Flammer sees the publishing business as an art. His aim is to make each publication, whether the simplest song or an opera score, a work of art in itself, carefully done and above reproach.

"We have tried consistently to keep up such a standard," he said, "and its costs an enormous amount in time, energy and money—far more than the public realizes. The technical side of music publishing is far more complex than the public imagines. First there is the reader who goes over the piece of music. Next it must be edited and care taken with the engraving, the proof-reading and the proper kind of type for the lettering. A design must be created for the cover and if it is a color plate extra care must be taken. Eventually the piece of music

is printed, as near perfect as we can make it. But that is only half the battle. It must be shipped to music stores all over the country, tried out, sung, entered on approval accounts. Eventually it attains a success of some sort and sells for thirty to forty cents a copy. The music publisher's business is less a cold commercial proposition than most people believe. We, as a firm, don't believe in publishing the cheap popular 'hits' which bring in such big returns."

Sees "Jazz" as a Menace

"As a matter of fact," he continued, "all the 'jazz' music is a menace and a tremendous problem for the publisher of serious music. I mean this in a very direct way. It is a menace in the music store itself as much as in the home. It is impossible for a fine, serious song to have a chance when it is played in the average music store where 'jazz' records and 'jazz' piano music are being played all over the shop. And that sort of thing goes on all day long, all the year round. It's an eternal battle against the barrage of 'jazz' in the home, in the music shop and elsewhere."

It is not to be gathered from this, however, that Mr. Flammer believes America is to go down beneath a "barrage of jazz," or that there is not a wealth of musical talent among serious American composers.

"We receive a tremendous number of manuscripts constantly," he said. "Last summer one of our readers spent a week simply in playing over the best of the lot submitted to us. Each year we have made our standard higher and higher and in the future we expect to publish only those songs which are so good as to have distinctive characteristics; songs which we believe are so fine that they will live and go down as classics."

Disapproves Extreme Moderns

"When I say we are searching for good songs of individuality," said Mr. Flammer, "I do not mean that we want so-called 'high-brow' stuff or the discordant modern music. A great deal of the latter is nonsense and has little real claim to beauty. There is a rich field of American song and we've been working earnestly to develop it. We have on our publishing list such names as Carolyn Wells Bassett, Charles Whitney Coombs, the late Reginald De Koven, Henry Hadley, Sidney Homer, Charles Huerter, Frank La Forge, James H. Rogers, John Prindle Scott, John Philip Sousa, Harry Rowe Shelley, Harriet Ware, R. Huntington Woodman, and many others. We have also added to our list composers like Rudolf Friml and Bryceson Treharne, who were born abroad but make their homes here."

Mr. Flammer began his business by publishing virtually nothing but songs, and it has grown steadily until now it includes octavo music for choirs and choruses, anthems, musical readings, piano, organ and violin music. As luxuries he has published a number of works, such as Henry Hadley's opera "Bianca," produced a few years ago at the Park Theater by the Society of American Singers, which cannot possibly bring in great financial returns.



Harold Flammer, Head of the Firm of Harold Flammer, Inc.

Mr. Flammer is a musician himself. After graduating from Princeton University he studied the cello with a variety of well-known teachers. He was associated for a time with the staffs of MUSICAL AMERICA, the *Musical Quarterly* and the *New York Tribune*. From 1913 to 1917 he worked with the music publishing firm of G. Schirmer, Inc., and left there to establish his own business.

LOUIS BROMFIELD.

Reprint Wagner Essay Omitted from Collected Works

An essay by Richard Wagner on the subject of "Dramatic Singing," not included in his collected works, was reproduced in translation by the *New York Tribune* on May 28. The essay, which is of especial interest as bearing on the singing of the rôles created by the master himself, contains an ardent defence of the *bel canto* style of vocalization, which Wagner styles the "true art of singing." The manuscript was placed in the hands of H. E. Krehbiel, music editor of the *Tribune*, by August Lewis of New York. It was written while Wagner was conducting in Riga and was first published in a local newspaper, *Der Zuschauer*, in 1837. It was subsequently reprinted in the issue of the *Bayreuther Blätter* of December, 1885, but it was not included in Wagner's own collection of his prose writings.

Bequest of \$10,000 for Pasadena Organist

PASADENA, CAL., June 3.—In appreciation of his services to music in his church, Percy Shaul Hallett, until 1907 organist at St. Barnabas' Church, Sussex, England, and since then organist at All Saints' Church in this city, is the recipient of \$10,000 by the will of Mrs. Harriet Ada Webb. Mr. Hallett served for two years as Dean of the Southern California Chapter of the Guild, and was elected President of the Los Angeles Musicians' Club last year.

Ernest Schelling to Spend Summer Abroad Composing

Ernest Schelling, American composer-pianist, who sailed for Europe on the Paris last week, will spend June to October at Lake Geneva, Switzerland, working on a new symphony. For many

months ideas for new compositions had presented themselves to Mr. Schelling, and he has been making notes, but not until he had played his "Impressions from An Artist's Life" with leading orchestras throughout the country, did he receive the incentive to get to work in earnest. From now on, Mr. Schelling plans to divide his time equally between concerts and composing.

BALTIMORE CHORUS SINGS NEW WORK BY BORNSCHEIN

Large Class of Students Graduated by Peabody Conservatory After Week of Concerts

BALTIMORE, June 1.—Matie Leitch-Jones, soprano, and Sylvan Levin, pianist, were the soloists of the eighth annual concert of the Baltimore and Ohio Glee Club given at the Academy of Music on May 24 under the baton of Hobart Smock. The singing was excellent and showed evidence of careful preparation and respect for fine shadings. Of interest was the first performance here of "The Four Winds," the prize choral work of Franz Bornschein. The chorus also sang works of Parry, Othegraven, Gounod, Cadman, Speaks, Cook and Protheroe. Frederick H. Gottlieb, flautist, assisted Mme. Leitch-Jones in the obligato to Benedict's "The Wren," which she sang brilliantly. Sylvan Levin played the Schütz-Euler "Danube" and a Rachmaninoff Prelude as an encore.

Nightly concerts marked the closing week of the exercises at the Peabody Conservatory, where the final evening brought the awarding of diplomas by Lawrason Riggs, president of the board of trustees, to Charlotte Klein, Esther Love and Helen Weishampel in piano study, and to Mary Carlisle Howe in harmony and composition. Director Harold Randolph announced the award of certificates as teachers of piano to Ray G. Aires, George A. Bolek, Faye Cross, Agnes Fagstad, Sarah E. Feltwell, Nevil Fisher, Mary Knox Fitz, Virginia Harvey Fore, Margaret Funkhouser, Eloise Naomi Gross, Evelyn Marion Harrison, Elizabeth Hardin Hill, Rachel Lucas, Louise Mary Ryan, Minna Gertrude Schloss, Marie A. Shriver, Helen Sidlet, Pauline Stonesifer, Emily Thomason, Mary Louise Truax, Elizabeth H. Williams; organ certificates were awarded Margaret Funkhouser, Mary Margaret Moyer, Della Viola Weber; in violin the graduated teachers were Sara M. Gould, Estella Hillershon, Gladys Pierson, Amada Louis Ransdell, Hilda Rosenblatt, Doris Wright; and 'cello, Louise Glover. Ida Nelson Baker and Estelle St. Pierre Ralston received certificates as teachers of school music.

On the afternoon of May 28 the Johns Hopkins Orchestra gave a program for the patients of Johns Hopkins Hospital which included works by Beethoven, Johann Strauss, Wagner, and an Academic Epilogue, dedicated to Johns Hopkins University by Gustav Strube, a local composer. Charles H. Bochau conducted with energy and gained excellent results. Jonas Hamburger, violinist, played the Largo of Handel's "Xerxes" and Chaplain J. Monroe Stick, U. S. A., cornetist, played Sullivan's "Lost Chord." A. D.

Daniel Mayer's London office is directing a tour of Great Britain and Ireland by the Sistine Chapel Choir, which has given two concerts in Albert Hall, London.

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Musical America's Open Forum

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Talent at Home

To the Editor of MUSICAL AMERICA:

I read with great interest in this week's columns of "Mephisto" (always most interesting reading) a very timely paragraph on the symphony orchestra situation in this country. You aptly ask why some societies insist on bringing over foreign conductors if they are inferior to some whose home is in America? About two weeks ago I visited the Capitol Theater in company of H. E. Krehbiel and Professor Auer. We had the good fortune to come just as the orchestra under the direction of Erno Rapee commenced playing Strauss' "Till Eulenspiegel." We experienced a new sensation when we heard in a house devoted to moving pictures an orchestra of superior quality composed of seventy-five musicians with Dr. Fradkin as concertmaster and a highly talented musician, Erno Rapee as conductor. Mr. Rapee gave a most distinguished performance of the Strauss piece, in fact, one worthy of any symphony orchestra. Mr. Rothafel, under whose management the concerts at the Capitol Theater are given, deserves great credit for his good judgment in engaging talent of a superior order even though he finds it "at home."

ALEXANDER LAMBERT.

New York, N. Y., May 26, 1922.

New York's Two Unions

To the Editor of MUSICAL AMERICA:

As a member of the musicians' local, I recognize the wisdom of the Federation's decision that the New York branch should be looked after a little by the national body. At the same time, we who pay dues to the locals are in the uncomfortable position of having to keep up two governments. The old union is only a sort of club with a fine house and membership privileges, since the Federation last summer cancelled its charter in the national organization. To get a professional job, as everybody knows, the New York player since then

must belong to the new local 802, which has officers appointed by the Federation.

Here's where the rub comes in: We have to pay double the amount of dues we did formerly to the two governments, and you know very well that it was "taxation without representation" that caused the Revolution. This is not meant to oppose any of the Federation's measures, but isn't it foolish to have two separate ruling bodies? "A house divided against itself will fall." Suppose that we had two presidents in the U. S.?

Here's what I propose, and I think it is pretty sensible. Why not lop off the unnecessary new local, restore the labor control privileges to the old Mutual, and let the members nominate their own officers? The Federation executive board could still appoint a certain number of the Union's board of directors.

Only let us be represented in their councils.

"UNION MUSICIAN."

New York, May 30, 1922.

Emotion versus Theory

To the Editor of MUSICAL AMERICA:

Arthur Manchester's well-considered plea for a true appreciation of music as a disciplinary medium, in your Forum of May 20, interested me greatly. There is, however, one suggestion that I wish to make in the friendliest spirit. Although music is a science and should be taught as such, the mechanics of playing or the principles of harmony, no matter how firmly inculcated, will not give the student genius.

May it not be significant that the imperfectly trained theorists are in so many cases the most original expressionists? I have in mind Wagner, who, if more thoroughly disciplined, might have gained in eclecticism and refinement, but hardly in sincerity and vigor. The examples of the erudite but futile are legion. May it not be well sometimes merely to set up splendid specimens of art, and let the instinct be moulded by

an emotional rather than an analytic contact with great works?

I do not especially indorse vague browsing among musical monuments. But music is in a certain sense best enjoyed as an occupation of leisure, a rare excursion. Its real essence is less likely to elude the seeker who is for the moment perfectly passive, than he who is armed with the slide-rules of critical carping and lancets of theoretical dissection. To the over-diligent beginner I should whisper, "Forget for the moment much you have been taught and merely listen!"

HERBERT LESTER WILLIAMS.

New York, May 25, 1922.

Appreciation

To the Editor of MUSICAL AMERICA:

The fruits of Mr. Freund's loyal and persistent propaganda in behalf of American music and particularly the advancement of community musical effort are everywhere apparent, and it must indeed be a source of great satisfaction to him to note these splendid results.

That you may know something of what our own little Southern California city is doing along the lines of better music, I am mailing you a copy of a special edition of our principal daily paper, which presents some of our past and prospective activities.

Our county has the distinction of first place in the state in Federation of Music Clubs affiliations and will probably be selected to entertain the 1923 convention.

With personal thanks for much incentive and inspiration gained from your admirable MUSICAL AMERICA and with best wishes,

CLARENCE GUSTLIN, President,
Santa Ana Musical Association.
Santa Ana, Cal., May 24, 1922.

The Accompanist's Part

To the Editor of MUSICAL AMERICA:

The letter from "A Singer" in your issue of April 29 should not pass without comment. "Singer" places his whole proposition on a commercial basis. He also makes the great mistake of ignoring the human element in the relation between singer and accompanist.

Does the artist, be he accompanist or soloist, serve for money only? If so, he will utterly fail in his appeal to the listener. Suffice it to say, the poorest paid branch of the profession, considering the ability required, is that of the accompanist.

"A Singer" remarks, "They don't play for gratitude." I admit that. They have to live. But would "A Singer" be satisfied if he received the fee for his concert, but sang to an unappreciative audience?

To quote "A Singer" again: "Substitute the worst known accompanist for the best, or the most exploited accompanist, and what difference will the box office show?" I ask, why pay the exorbitant (?) fee of \$75 when the audience would not know the difference? Certainly cheaper accompanists could be found. The "paid servitor" attitude of many singers toward their collaborators at the piano has been largely responsible for the dearth of good accompanists. Possibly that is why a singer has to part with \$75 at every recital. Supply and demand, you know.

Some years ago at one of Tetrassini's recitals her accompanist gave two solos. The artist's graciousness in insisting on his playing an encore made a remarkable impression on the audience. Great artists are not selfish nor envious. Audiences, particularly in the West, expect the variety afforded by a few numbers from the accompanist. Woe be to the soloist if his listeners sense a desire on his part to ignore totally his co-artist! Such a case was plainly evident in a recital by a noted artist given in this city last season. I overheard several remarks during the recital which were not altogether complimentary to the "great one."

I feel sure the average accompanist

does not expect to be exploited. His real desire is for artistic expression through collaboration with the singer. His heart must be in his work, and it cannot be if singers persist in their hostile attitude.

"PIANIST."

Fort Smith, Ark., May 13, 1922.

Music Makes the Song

To the Editor of MUSICAL AMERICA:

I cannot let pass the opportunity to answer the strictures hurled at the composer's head by the correspondent who signs himself "One Who Writes" in your issue of May 27. Just what sort of a musician this knowing one is, is not apparent from his interesting communication. He says: "A good lyric will often carry a song to conspicuous success, when the music is of negligible value." Now, is this true? I have in mind loads of pieces which consist of verbal drivel joined to a live and original melody—and they are widely sung. Doesn't this prove that "music makes the song," not rhymes or sentiments? Even the great lieder lyrics simply would not exist if it were not for their inspired settings.

"MELODIST."

Philadelphia, May 29, 1922.

A Plea for Inspiration

To the Editor of MUSICAL AMERICA:

Hurrah for "Plain Conservative" in your issue of May 27. May his tribe increase! He has indeed voiced a question that has been vainly asked by serious artists for several years. It is, indeed, too true that the greatest flaw in the work of a great majority of our American compositions is that they are too apparently "manufactured," as "Conservative" aptly puts it.

One sometimes gets the impression that the embryo Schuberts and Mozarts, with a passing knowledge of harmony and counterpoint, seat themselves at the piano and manage, after several hours, to "thrash out" a song, which after a little patching here and there is rushed off to the publisher. The utter lack of inspired, spontaneous writing is appalling, after one studies seriously hundreds of songs now offered to the singer, who would gladly do all in his power to further the propaganda for American composers. The Americans, however, can congratulate themselves that they are not alone in this respect. I have lately examined some foreign compositions that bear the "factory" trade mark.

Songs that one can place on a program with Schubert or Brahms are few and far between, surely.

"HALLIP PHILL."

Cincinnati, Ohio, May 30, 1922.

Music and the Spirit

To the Editor of MUSICAL AMERICA:

I am in cordial agreement with the thoughtful reader who in your paper of May 27 called to the attention of a noted spiritist now in our midst that music has ever been a notable phase of the spirit's expression. Although I do not wish to cite passages dogmatically, I should like to say that the beautiful hymn of Mrs. Eddy, "O'er Waiting Harp-strings of the Mind," expresses what I consider a true conception of human nervous and cerebral functioning. I mean to say that our brain and senses are "attuned to the infinite" in much the same way as the instruments in an expert ensemble are to each other.

AGATHA DE WOLFE.

Boston, May 30, 1922.

The 1922 Guide

To the Editor of MUSICAL AMERICA:

Let me express my sincere appreciation of the *Guide* for 1922. Such a catalog of musical facts pertaining to all our American towns and cities must be of inestimable value to musicians and musically interested people everywhere. I feel that it will supply me with much needed information.

Wish you all success in the splendid activities for music which you are fostering.

HELEN HARRISON MILLS,
Director of Music, National Federation of Music Clubs.
Peoria, Ill., May 31, 1922.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The Hallelujah Chorus

Question Box Editor:

At the recent Music Festival in Syracuse, N. Y., during the singing of the "Hallelujah Chorus" from "The Messiah" several groups of persons in the audience stood and seemed rather critical of those who remained seated. Do you know of any reason for their action?

RICHARD J. SCHULER.

Oswego, N. Y., May 29, 1922.

The custom of standing during the "Hallelujah Chorus" is strictly observed in England throughout the British Empire, and audiences in America very often stand. The custom was explained in the *Question Box* on Feb. 25, 1922.

Concerning Mme. Melba

Question Box Editor:

1. When and where did Melba last sing in the United States?
2. What was the date of her last New York recital?
3. In what condition was her voice?
4. Is she coming to the United States for a recital tour soon?
5. When was she made a Dame?

H. HOWELL BAKER.

Washington, D. C., May 24, 1922.

1. As far as Musical America's records show, the last recital given by Mme. Melba in this country was in San Diego, in April 7, 1918.

2. Her last recital in New York was during her previous visit, on Jan. 2, 1916. She gave a Brooklyn recital in January, 1918, and also appeared in benefit concerts after that date in New York.

3. Judging from reviews it was in splendid condition.

4. No announcement of any intended visit has been made.

5. The title of Dame was conferred upon her in April, 1918.

???

Operas and Their Writers

Question Box Editor:

1. Has any other composer set "Othello" to music besides Verdi?
2. How many times and by whom has "Manon Lescaut" been used as a libretto?

ELLIOT CHRISTIAN.

Indianapolis, Ind., May 29, 1922.

1. Rossini also wrote an opera to Shakespeare's "Othello."
2. Five times; by Halévy, Balfe, Auber, Massenet and Puccini.

???

Beethoven's "Faust" Music

Question Box Editor:

In attempting to collate information regarding composers who utilized the "Faust" legend, I have been hunting vainly for a reference I once saw to some "Faust" music by Beethoven? Can you aid me in this?

F. X.

Portland, Ore., May 24, 1922.

Although Beethoven in later years considered writing incidental music to Goethe's "Faust," similar to his "Egmont" music, and seemed enthusiastic over the possibilities, his plans never materialized, as far as is known.

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HEAR CLUB MUSIC IN SAN FRANCISCO

California Artists in Week's
Programs—Fourdrain
Work Presented

By Charles A. Quitzow

SAN FRANCISCO, June 3.—An interesting performance of "La Jalousie de Barbouille," Fourdrain's opéra comique, was given before the Pacific Musical Society at the Fairmont Hotel, André Ferrier, Marion Vecki and Anna Young singing the rôles with merit. A group of songs expressively rendered by Margaret Jarman Cheeseman, and a dance by Katharine Edson formed part of the program. The Thursday morning program of the San Francisco Musical Club included three duets by Rubinstein, sung by Mrs. Ashley Faull and Mrs. Byron McDonald; a group of Strauss songs sung by Mrs. Chas. Ayres with Miss Wellendorff as accompanist, and a sonata for violin and piano by Gabriel Fauré, played by Na-

than Firestone, violinist, and Miss Wellendorff, pianist.

Grace Wood Jess appeared before the University Fine Arts Society on the afternoon of May 24 at the St. Francis Hotel, in a program of French folk-songs, Negro spirituals and songs of the South, with quaint prefatory stories of the songs and their original singers.

Songs by Mrs. Ward Dwight, violin solos by Alex. Saslavsky, and Mozart's Tenth Violin Sonata, played by Modesta Mortensen, formed the program of a musicale given on May 24 by Mr. and Mrs. John McGaw.

At the Saturday meeting of the Musicians' Club, Emil Breitenfeld, pianist, improvised a musical setting to a melodramatic motion picture scenario read by F. C. Giffen.

Antoine de Vally presented a number of pupils in recital at his studio on May 26. "Amour Viens Aider," from "Samson et Dalila," sung by Madge de Witt; Bullard's "Sword of Ferrara," sung by Wm. Kincaid, and a trio from Act III. of Gounod's "Romeo and Juliet," sung by Beatrice V. Dowd, A. de Vally, and Wm. Kincaid, were the most interesting numbers of the vocal program. 'Cello numbers by Theo Marc and songs by M. de Vally, were also applauded.

"MARTHA" FEATURED IN DALLAS DURBAR

City Gives Up Week to Music
—Texan Composers Gain
Prominence

By Cora E. Behrends

DALLAS, TEX., June 3.—The Southwest Durbar has been celebrated by a week of festivity, and closed on May 24 with an Oriental ball at the Stadium, when the *Empress Bluebonnet*, impersonated by Grace Hapgood, was crowned by Ward Gannon, Jr., as *Emperor*, to the strains of Meyerbeer's "Coronation March."

One of the leading events of the week was the singing of Flotow's "Martha" in concert form by a choir of 400 voices, with the following soloists from Chicago: Naomi Nazar, soprano; Eva Whitlow, contralto; William Mitchell, tenor, and Arthur Deane, baritone. The Dallas Symphony played the orchestral score, with Viola Beck at the piano, and the performance was conducted by Paul Van Katwijk. The concert was given in Fair Park Coliseum on May 20, and it is estimated that 2000 people attended.

A massed band parade on May 19 at noon, and a band concert in the Stadium that evening, were also notable. One hundred bands, aggregating 1000 members from every part of the State, were in the parade and concert.

A Texas composers' program was one of the features of the week and was given under the auspices of the Dallas Music Teachers' Association, Paul Van Katwijk, president, and Mrs. Mamie Folsom Wynne, chairman. Music by the following Texas composers was presented: Dr. T. S. Lovette, dean of music of Baylor College, Belton; Mrs. James H. Cassidy of Dallas, Cornelia Cunningham of Bonham, Anna Craig Bates of Dallas and St. Louis, Horace Clark of Houston; Alfred H. Strick, dean of Marshall College, Marshall, and Carl Venth, dean of Texas Women's College, Fort Worth.

The artists who appeared in this program were: Mrs. Frank Blankenship, Alfred H. Strick, Mrs. Albert E. Smith, Miss Jeames, Miss Morgan, Ellen Jane Lindsay, Bernard U. Taylor, Horace Clark, Carl Weisemann, and the Temple Emanuel Quartet, comprising Ruth Fabian, soprano; Mrs. Roscoe Golden, contralto; Edmund Boettcher, tenor, and Luther Jones, bass.

A concert was given by the Schubert Choral Club assisted by the Lattimer School of Expression at the Scottish Rite Cathedral. Julius A. Jahn conducted the choir, and Mrs. Charles Cecil Lattimer directed a play which was produced.

A floral parade was witnessed by thousands on the morning of May 23, and in the evening a floral spectacle called "The Durbar of Flowers" was presented in the Coliseum to about 1200 people, and was repeated at a matinee on the following day. E. C. Blesi, was in charge of this feature.

Mrs. John F. Lyons, president of the National Federation of Music Clubs was present at a luncheon given by the Dallas Federation, and gave an interesting address.

The Dallas Penwomen gave a luncheon at the Adolphus on May 27 featuring music and poetry. The honor guests were the members of the Chicago Concert Quartet.

The Wednesday Morning Choral Club's music memory contest for its members, was won by Mrs. William Provence.

The Durbar was opened with elaborate programs of music in all the churches. Throughout the week music was featured in all music stores and places of amusement. Especially fine programs were given at the Majestic Theater, the Palace and the Hope picture show houses.

Calvé and Damrosch Give Shipboard Benefit Concert

Emma Calvé, soprano, and Walter Damrosch, conductor of the New York Symphony, who were passengers on the liner France on a recent voyage abroad, gave a joint concert on shipboard which yielded 7000 francs for the benefit of the orphans of French sailors. The affair was organized by Ottokar Bartik, ballet master, under the patronage of Anne Morgan and Maurice Donnay, the latter a member of the French Academy.

SEATTLE ACCLAIMS CHOIR IN ORATORIO

Schools Appear in Opera and
Concert—Herbert Work
Performed

By David Scheetz Craig

SEATTLE, June 3.—The Seattle Pacific College Chorus gave its annual production of Handel's "Messiah" on May 23 under the leadership of W. W. Cathey, when fifty students sang the choral numbers with spirit and gained loud applause. The soloists were Luella Stanley, soprano; Mary Cathey, contralto; Robert Leise, tenor, and Robert Bradley, bass. Mrs. J. W. Chaney and Myrl Wilson were accompanists.

The music department of the Queen Anne High School presented, under the leadership of Kendrick, a May program which included numbers by the orchestra, girls' and boys' glee clubs, male quartet, and string quartet. Their performances were very creditable.

Another manifestation of public school musical activity was given in the presentation of Victor Herbert's opera, "The Wizard of the Nile," by the Boys' and Girls' Glee Clubs of Lincoln High School. Three performances were given, on May 26, 27, and 29, and were conducted by Ernest H. Worth, head of the music department of that school. Considering the youth of the participants, the singing and acting were most creditable. The principals were John Leeds Kerr, Glen Powell, James Dobbs, Frances Bubb, Alice Keating, Clarence Hale, Robert Graves, Mildred McGeary, Katie Meeker, Mary Bard and Merlyn Bullis. The High School Orchestra supported the singers admirably.

A benefit program was given on May 23 under the auspices of St. John's Episcopal Church by Helen Enegrin, Vera Downs Speeg, and Florence Bush Hiles, sopranos; Anker S. Haugen, tenor; Carl Hoffman, baritone; Olive Roache, pianist, and Eleanor Mehnert, violinist. Inez L. Morrison and Mrs. Mehnert were the accompanists.

The fifty-sixth musicale at the Sunset Club on May 24 was given by Thirza Cawsey, soprano, and Edith Kendall, violinist, assisted by Leonora Friedland and Arville Belstad, accompanists. Miss Cawsey is a coloratura soprano of facile style, and Miss Kendall is a promising violinist.

The orchestral concerts given by the Coliseum Orchestra, under the leadership of Arthur Kay, continue to maintain the standard established by this conductor. Recent soloists include Betty Anderson and Abbie Howard, sopranos.

BENNETT QUILTS CONVERSE

Leaves Spartanburg for New York—
Another Resignation Reported

SPARTANBURG, S. C., June 5.—Dr. Louis Bennett, director of the Spartanburg Music Festival, has resigned from the music department of Converse College, and he and Mrs. Bennett have left for New York. It is understood that Dr. Bennett intends to open a studio in New York City.

Under Dr. Bennett's leadership, the 1922 festival of Spartanburg will stand as one of the most successful from an artistic standpoint in the history of the festival association, though it fell short \$5,000 of covering expenses. The amount was made up by the guarantors, who each contributed \$22.50.

It is understood that Dr. Wm. C. Mayfarth, dean of the music department of Converse College, has also resigned.

No official announcement has been made concerning either Dr. Bennett or Dr. Mayfarth. D. G. SPENCER.

Dobkin to Tour in Canada

Dmitry Dobkin, Russian tenor, who achieved success in concerts during the past season and who recently scored in an "Aida" performance in Brooklyn, has been engaged to appear in Toronto during the first week in January next. This will mark the beginning of a three-weeks' tour through the Canadian provinces.

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AWARD \$1,000 CLARK PRIZE TO RUDHYAR

French Composer of Holly-
wood Successful with Sym-
phonic Poem, "Soul Fires"

By W. F. Gates

LOS ANGELES, CAL., June 3.—The \$1,000 prize offered by William A. Clark, Jr., for a symphonic poem has been awarded to D. Rudhyar, for his work, "Soul Fires." The composition is extremely modernistic in style. It is scored for full orchestra, including five flutes and four bassoons, and in addition for three pianos, a celesta and eleven percussion instruments. The judges, comprising Walter Henry Rothwell, Adolf Tandler, Philo Becker and Richard Buhlig, were unanimous in selecting the Rudhyar work as prize-winner.

The composer is a resident of Hollywood, and a native of France. He was born in Paris in 1895, and was in early life a friend of Ravel and secretary to Rodin, the sculptor. Mr. Rudhyar came to the United States in 1917. He is the author of works on music and theosophy. He composed his first symphony in 1919, and contributed the score for the "Pilgrimage Play," given in Hollywood.

HEAR ROANOKE SINGERS

Church Makes Appointments for Summer
Music—Pupils in Recital

ROANOKE, VA., June 30.—A program of special music was given at Trinity Methodist Church by the quartet on May 28. The quartet comprises: Annie Newton Jett, soprano and leader; Mrs. Robert Hatcher, contralto; J. N. Blankenship, tenor, and Holland Persinger, bass.

At the First Baptist Church, during the summer, the music will be led by Holland Persinger as precentor, with Peter Rasmussen at the organ. The choir has been disbanded for this period.

Mrs. Beverly Wortham presented several of her voice pupils in recital on May 29. Those taking part in the program were Josephine Shull, Mary Vandoren, Helen Betelle, Maybel Koontz, Virginia Shafer, Ida Goldman, Lois Cheelsman, Claudine Lemon, Yvonne Noble, Lillian Rice, Mina Warren, Marie Wyatt, Katie Noell, Mrs. C. G. Harris, Mrs. Jack Walthall and William Gibbons. The accompanist was Mrs. Frank Brown. The program was well given and reflected much credit upon the artists' teacher. GORDON H. BAKER.

Congress Increases West Point Music Appropriation

WASHINGTON, June 7.—The new army appropriation bill for the fiscal year beginning July 1, 1922, carries a substantial increase for band and field music at West Point Military Academy. For the Military Academy band \$39,882 is appropriated, while for field music Congress allows \$13,450. In addition to the pay stated, full subsistence and quarters are furnished all musicians, with additional pay for length of service. The civilian instructor in music at the academy will receive \$2,000 for the fiscal year. A. T. M.

DENVER ORGANIZES NEW CIVIC SYMPHONY

Horace E. Tureman to Head
Band of Union and
Amateur Players

By John C. Wilcox

DENVER, June 3.—After a lapse of several years, following the disbanding of two rival orchestras, Denver is promised a series of at least six concerts next season by a band of sixty local players under the guidance of Horace E. Tureman, conductor of the Denver Philharmonic during its life of several seasons. The new organization, patterned after the Chicago student orchestra, will be known as the Denver Civic Symphony.

The local musicians' union has granted permission to its members to play in the new orchestra with such talented amateurs as the conductor may select, and this seems to assure adequate forces in the various choirs. The amateurs will receive an honorarium of \$5 a concert. Mayor Bailey, who always co-operates in movements for the musical development of the community, is granting the use of the auditorium free for the concerts, with the understanding that only a nominal admission fee—probably ten cents—will be charged.

Funds for maintaining the orchestra will be raised through voluntary subscriptions, and a substantial sum has already been pledged by public-spirited citizens. It is the hope of the founders that the Civic Orchestra will awaken such interest in symphonic music here that eventually a full-fledged professional band will emerge to serve a public that has already evinced its music appreciation.

Officers of the new orchestra association are Ralph Hartzell, president; Robert G. Bosworth, first vice-president; Samuel E. Kohn, second vice-president; James N. Wright, treasurer, and Mrs. Richard H. Hart, secretary. Mr. Tureman hopes to begin rehearsals in time to permit the orchestra to give its first public concert in October.

Edwin Steckel Resigns Huntington Posts to Go to Wheeling

HUNTINGTON, W. VA., June 5.—Edwin Steckel, conductor at the First Presbyterian Church here for the past three years, has been appointed to a similar post at the First Presbyterian Church at Wheeling, and will begin his new duties on Sept. 1. During his residence in Huntington, Mr. Steckel has exercised great influence upon music in this city, not only in his position at the church, but as director of the Kiwanis Male Choir and the Masonic Quartet, and as correspondent of MUSICAL AMERICA. The news of his resignation has been received with deep regret. In Wheeling, he will also be director of music at the Scottish Rite Temple, and will in that capacity supervise the musical work of the Masonic organization.



MUSICAL AMERICA'S WEEKLY

London Hears Entire "Ring" at Covent Garden

LONDON, May 28.—Covent Garden's first "Ring" in many a season was given triumphantly last week under the baton of Albert Coates. The achievement stamped the British National Opera Company once and for all as a fine organization, worthy of comparison with any other company in the world. The week began with "Rhinegold," in which the principal honors went to Clarence Whitehill of the Metropolitan Opera Company, who sang *Wotan* with dignity and vocal splendor. His reception here, after an absence of nearly ten years, has been one of the remarkable features of the season. Edna Thornton was *Fricka* and Anna Lindsay gave a fine performance as *Freia*. Robert Radford and Norman Allin sang the rôles of the *Giants* with excellent dramatic effect. Walter Hyde's tenor voice once more proved itself equal to Wagnerian rôles. Mr. Coates, who was called time after time before the curtain, gave a beautiful reading of the score. The house, as at the succeeding "Ring" performances, was crowded to capacity by an enthusiastic audience.

In "Walküre," Mr. Whitehill again achieved a triumph as *Wotan*. Florence Austral, a new Australian singer, made her debut as *Brünnhilde* and at once established herself as a fine Wagnerian artist. Her voice is of great beauty and her presence impressive and dignified. Edna Thornton, one of the most reliable of artists, sang *Fricka*, and Agnes Nicholls as *Sieglinde* gave a fine performance, especially in the love duet with Walter Hyde as *Siegfried*. Robert Radford created a baleful *Hunding*. Mr. Coates again distinguished himself by his excellent conducting.

For the performance of "Siegfried," which began at 6.15, the house was filled to capacity long before the curtain rose. Again Mr. Whitehill was *Wotan*. This time he shared the honors of the performance with Sydney Russel, who as *Mime* gave a superb performance. Miss Austral sang beautifully as *Brünnhilde* and substantiated the fine promise of her debut performance. Miss Thornton was a splendid *Erda*. William Michael was *Alberich* and Norman Allin sang *Fafner*. Arthur Jordan gave a good performance vocally of *Siegfried*.

"Götterdämmerung" was perhaps the weakest of the four presentations. The orchestra at times got beyond the control of Mr. Coates and became noisy. In the Funeral March, however, its playing was nothing short of marvelous. Beatrice Miranda took the place of Miss Austral as *Brünnhilde* and Frank Mullings as *Siegfried* displayed a voice of great beauty, but appeared to be shaky in his memory. Other members of the cast were Miss Thornton, Andrew Shanks, William Michael and Robert Radford.

The week also brought an unusually even repetition of "Parsifal," in which Phyllis Archibald, an artist who made a fine reputation with the old Beecham company, returned to Covent Garden in the rôle of *Kundry*. Julius Harrison gave the score an excellent reading.

In Hammersmith, the Carl Rosa Opera Company began a season at the King's which is to include the standard popular operas as well as "Meistersinger," "Walküre" and "Romeo and Juliet." The opening presentation was "Samson et Dalila." The company includes Doris Woodall, Eva Turner, Maud Neilson, John Perry, Gwynne Davies, Kingsley Lark, Booth Hitchen, Frederick Clendon and Harry Brindle.

The arrival of the Court at Buckingham Palace, with the accompanying migration to town for the month of June, has brought more and more concerts and recitals in a month already marked by tremendous musical activity. Sergei Koussevitsky, Russian conductor, has arrived from Paris for a series of guest performances with the London Symphony. Alfred Cortot was the soloist of his second program and played De Falla's "Nights in the Gardens of Spain" and a Beethoven Concerto. The De Falla work was enthusiastically received. For the first time here Philip Emmanuel Bach's Concerto for a Small Orchestra, arranged by Max Steinberg,

was performed. Mischa Elman gave an irreproachable exhibition of skill in three violin concertos which he played with the Queen's Hall Orchestra under the baton of Sir Henry Wood.

The Vatican Choir, conducted by Monsignor Casimiri, gave a second fine program at Albert Hall, which included works of Palestrina and Firmin le Bel.

London has been fortunate in the chamber music offered this year, especially by visiting ensembles, the most recent of which was the Capet Quartet of Paris, which played flawlessly works of Mozart and Schumann. The ensemble has a tone of exquisite purity. Altogether, it is one of the finest organizations heard here in many seasons. Under the auspices of the Music Society, Yvonne Arnaud, violinist, and André Mangeot, pianist, gave the second of a series of sonata recitals of unusual merit.

Among the recitalists, Elena Gerhardt, in her second series here this season, gave an entire program of lieder by Hugo Wolf, which she sang with the same impeccable art which has made her one of the most popular artists ever

heard here. A program devoted to the same composer was given by Mischa Léon, tenor, at Wigmore Hall. Accompanied by Harold Craxton, Mr. Léon displayed a fine voice and rare artistic understanding.

Several excellent pianists were heard during the week, among them Benno Moiseiwitsch, who gave a program with his wife, Daisy Kennedy, violinist. They played three sonatas with great style and precision.

The recital of Vladimir De Pachmann,

pianist, who has not been heard here in many seasons, was in a good many senses a disappointment. His playing was undistinguished and he even muddled many passages. Fine and stimulating work by Francesco Ticciati made his recent recital notable. He is decidedly an artist of parts. Pouishnoff gave a notable program of modern piano works at Chelsea Town Hall. Mme. Gabriel Grovlez, wife of the French composer-conductor, and Merwin Howe, an American, also gave piano recitals.

New Opera Company Adds to Berlin Activity

BERLIN, May 27.—The approach of summer and the numerous festivals in the provinces has had no effect on the season here, which continues with unabated energy the daily round of concerts, opera and recitals. A new opera company under the management of Felix Menson has opened a season with "Carmen" under the baton of Huth. In the title rôle Trude Konrad gives a good performance and sings with dramatic feeling. Hans Bateux of the Staatsoper

sang the rôle of *Don José*, and Heinz Blasel and Theodor Hieber (of the Staatsoper) were the *Escamillo* and *Zuniga* of the cast. Hanne Hüttenes displayed a light voice of beautiful quality as *Micaela*.

A Danish composer, Rudolf Immanuel Langgaard, virtually unknown here, was given a hearing well worth while recently when the Blüthner Orchestra, under the baton of Hans Seeber, performed his Symphonic Poem, "Spring's Awakening," and his "Music of the Spheres," a Fantasy of Life and Death. Langgaard is twenty-nine years old, and his work is that of a mature composer with interesting ideas. The first number is written with a soprano solo, which Ellen Overgaard, a countrywoman of the composer, sang in a voice of much power and clarity. The "Music of the Spheres" is written for an augmented orchestra and chorus and is remarkable for the ingenious handling of themes and motives.

Other new music heard here included a new String Quintet, Op. 22, by Max Butting, and several noteworthy songs by Alfred Schattmann, which were given a hearing at the latest concert of the Tonkünstlerverein. The Quintet was performed by the Hans Toch Quartet, assisted by Professor Flemming, who played the oboe. The polyphonic scoring of the piece is skilfully done. Helge Weeke, soprano, sang the Schattmann songs in admirable fashion.

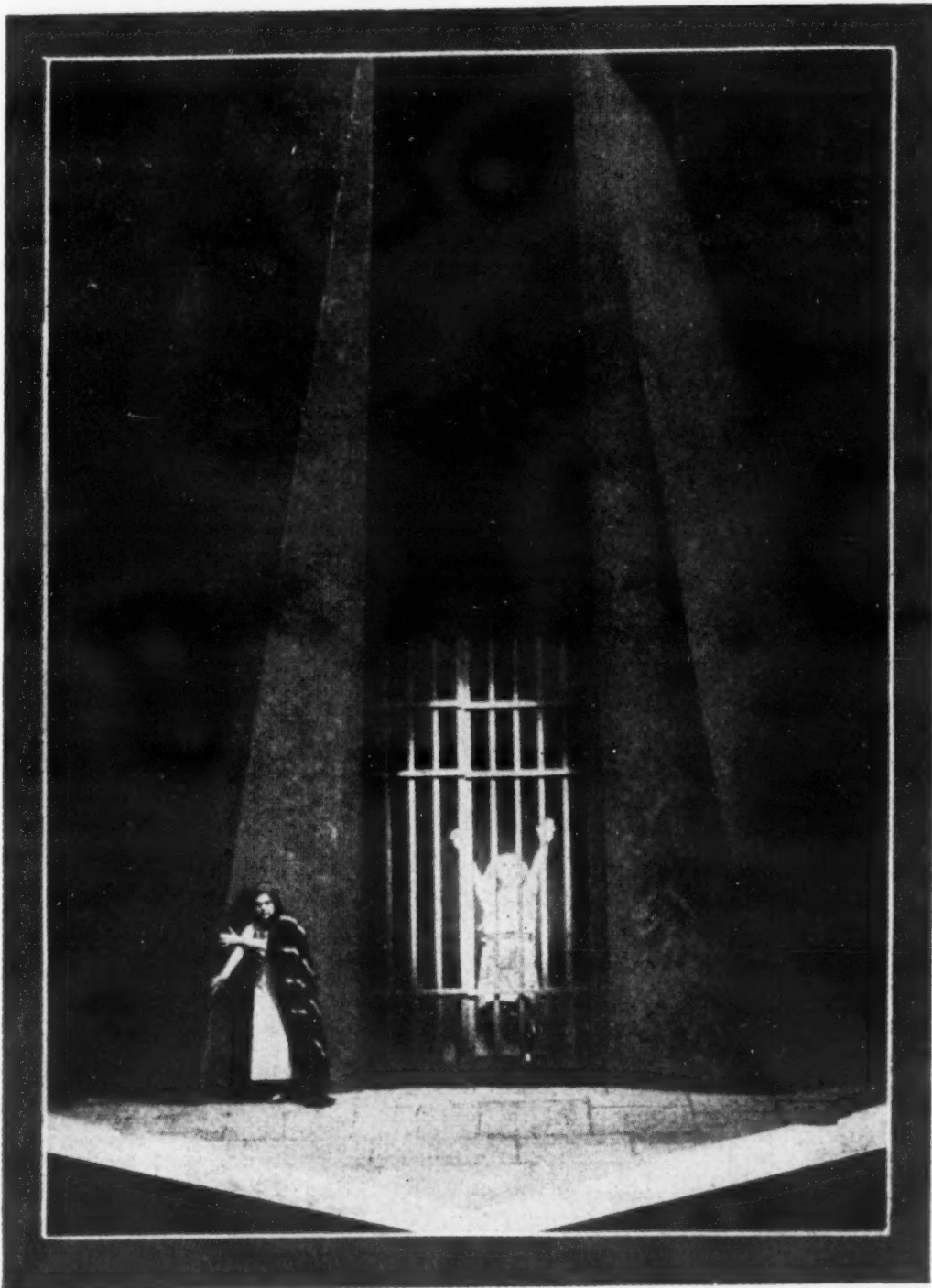
Among the recent guest conductors was Bronislaw Szulk, conductor of the Philharmonic Orchestras of Warsaw and Lodz, who gave readings of a conventional classical program. The soloist of the occasion was Joseph Szigeti, who played with a fine technical display the Goldmark Concerto in A Minor.

Vocalists have been numerous during the past fortnight. Anna Sawina, a soprano with a voice of remarkable range and power, gave an excellent recital in which her interpretations of Handel demonstrated the fine control and finish of her singing. Sawely Scheftel, baritone, shared the program. An entire evening of compositions by Fritz Fleck, who provided the accompaniments, was given by Irmgaard Waldeck and served to introduce several new songs of merit. More new songs by Herbert Biehle, Otto Frickhöffer, Georg Göhler, and Siegmund von Haussegger were presented by Therese Funck, mezzo-soprano, in her recent program. They were of varying interest and almost all written in the modern idiom, of which the singer is a fine interpreter.

Harold Henry, an American pianist, gave a program which aroused considerable interest. His playing of Chopin was the noteworthy feature. A heavy program of Beethoven was given by Nicolaus Medtner, whose playing is that of a master in music which tests the strength and vitality of a pianist. Medtner is a Russian. Rhené-Baton and Prokofieff were among the modernists whose work Eleanor Spencer, American pianist, played skilfully at her recent Beethoven Hall program. A better technician is scarcely to be found among the list of this season's pianists.

Emanuel von Zetlin, a young violinist, accompanied by Paul Meyer, played a concerto by Delius at his recent recital.

Give Two Hindemith Operas in Frankfurt



The Setting for "Murder, the Hope of Women" a New One Act Opera by Paul Hindemith Which Had Its Première at the Opera in Frankfurt. Robert von Scheidt Sang the "Man" and Jessyka Köttrik, the "Woman"

FRANKFORT-ON-THE-MAIN, May 20.—Two new one-act operas by Paul Hindemith, general music director at the Opera here, were among the recent novelties. They were "Saint Susanna" and "Murder, the Hope of Women," both of which bore new evidence of Hindemith's predilection for music of the modernist and morbid tendency. The music for both operas, however, is powerful, and

its character is emphasized by the expressionist settings, designed with great simplicity and starkness, concentrating the attention of the audience upon only a small portion of the stage where the action is centered. In "Saint Susanna" Emma Holl sang the title rôle and Magda Spiegel the rôle of *Klementine*. In the second opera Robert von Scheidt was the *Man* and Jessyka Köttrik, the *Woman*.

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SURVEY OF MUSIC IN EUROPE



Unpublished Works of Fauré Played in Paris

PARIS, May 27.—With the opera season drawing to a close and the stage of the Opéra being made ready for the season of Russian ballet which the Diaghileff troupe is to begin next week, the interest of the past fortnight centered upon the celebration of the fiftieth anniversary of the founding of Société Nationale de la Musique, which has been one of the most active incentives to French composers, providing as it does an opportunity for the hearing of new works. The program of the occasion was devoted to the works of men already established, many of whom secured their first hearings at concerts of the Société. Two works by Gabriel Fauré, never before performed, were features. These were a Sonata for Piano and 'Cello and a group of four songs called "L'Horizon Chimérique." Both are masterly compositions, of singular beauty, possessing the *triste* quality of which Fauré is a master. Alfred Cortot and Gerard Hekking performed the sonata in the excellent style to be expected from two such fine artists. Panzera, tenor, sang the four songs admirably. The Andolfi String Quartet played d'Indy's First Quartet. Nadia Boulanger, pianist, and Mme. Croiza of the Opéra interpreted works of Duparc and Bordes.

At the Fémina, the bill of music, dancing and comedy being presented by Maria Kousnietzoff, soprano of the Opéra, was changed recently and the new entertainment surpasses the first in charm and artistry. The singer herself was superb in "Judith of Bethulia," a one-act piece with music by Raymond de Pezzer. Léon Bakst contributed his talents to the staging of "La Lâcheté," and several other delightful divertissements. Tcherepnine was well represented on the musical side of the bill. Soudeikine has contributed some striking designs. The entire entertainment is Russian in character, and Mme. Kousnietzoff has the assistance of a fine group of artists.

The last of the series of special concerts conducted by Sergei Koussevitsky was devoted entirely to Moussorgsky and proved a genuine triumph. Much of the music was unfamiliar and some of it never before heard here. The program included "Nuit sur le Mont Chauve," fragments of "La Foire de Sarategintsi" and "Khovantchina" and portions of "Boris Goudounoff," in which the vocal parts were beautifully sung by a special chorus with Sadcven a remarkable contralto; Kaidanoff, Ivantzoff and Alexandrowitch as soloists. Koussevitsky's conducting brought out the fire and beauty of the scores.

Albert Spalding, American violinist, was among the artists who were heard at a notable concert given recently at the Salle Erard for the benefit of the Association of Former Students of the Conservatory. His recital series here has been among the best of the musical events of the year. Other artists who took part in the program were Youra Guller, pianist; Mme. Ritter Ciampi, soprano, of the Opéra, and musicians of the Society of Antique Instruments.

Among the pianists, Harold Bauer gave a fine program of Bach, Beethoven and Moussorgsky in Conservatory Hall. His playing was technically excellent and his interpretations of Bach especially good.

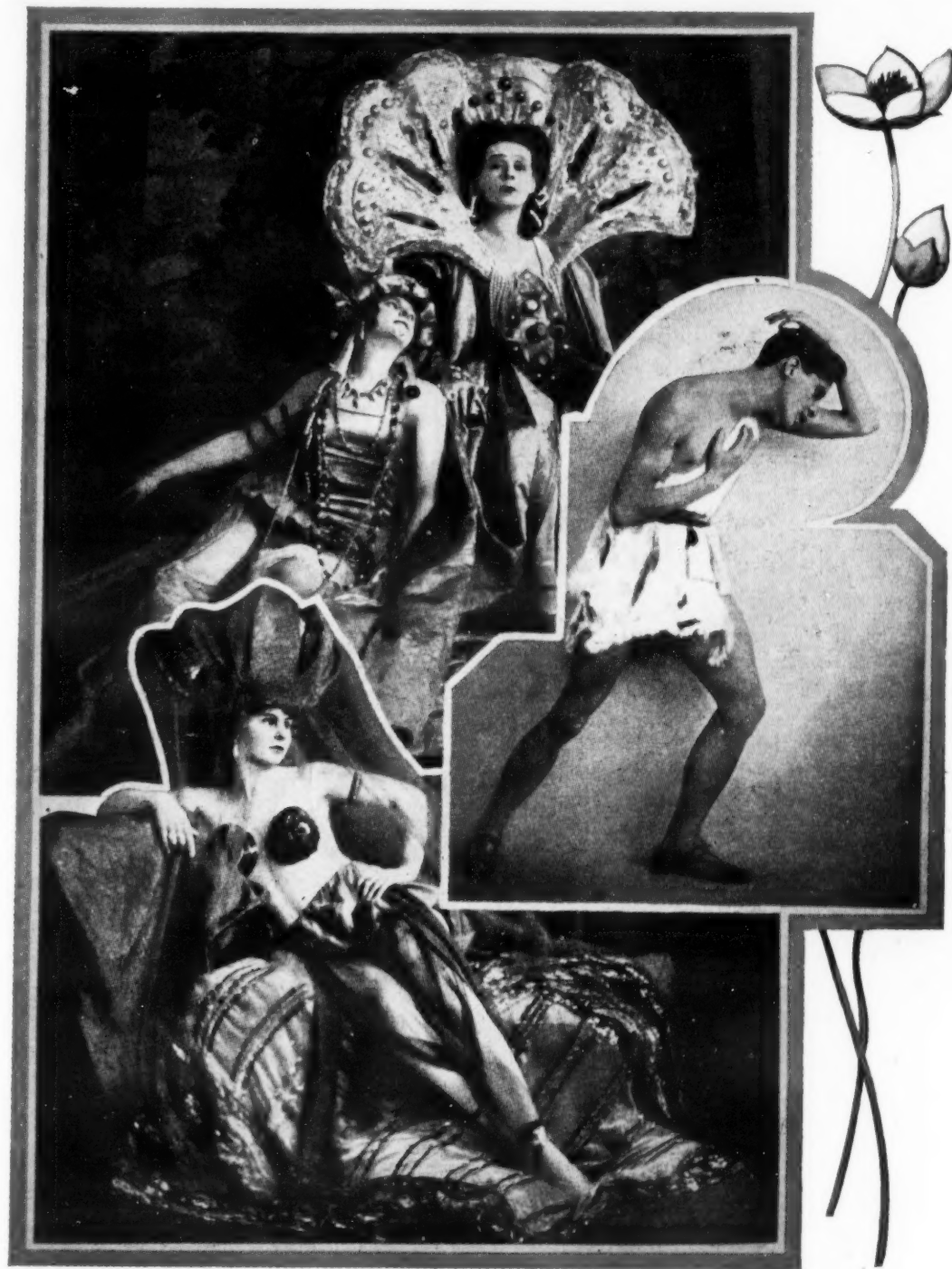
British Opera Company Invited to Antwerp

LONDON, May 28.—Officials of the British National Opera Company have received an invitation from the City of Antwerp to give a season of opera at one of the Royal Theaters there sometime during the month of July. No action has been taken on the proposal as the possibility of such an engagement is dependent upon the length of the season here which may be extended into the late summer if the present success continues. Capacity houses at Covent Garden have greeted every performance up to date.

Walter Rummel, an American who has attracted much favorable comment this season, played Bach, Liszt and Moussorgsky at his recent recital. His work is distinguished by good rhythmical feeling, irreproachable technique and

fine artistic temperament. Marie-Gabrielle Leschetizky, widow of the famous piano master of Vienna, who has opened a piano school here, was heard in recital at the Salle Caveau, when her playing of Chopin was heartily applauded. She is Polish by birth, and her interpretations, especially of the mazurkas and polonaises, possessed fire and distinction.

Strauss Ballet Costumed After Old Master



The Costumes for the Vienna Operntheater Production of Richard Strauss' "Joseph's Legend" Were Copied from the Celebrated Painting "Potiphar's Wife" by Paul Veronese. Above: Marie Gutheil-Schoder as the "Wife of Potiphar" with a Slave. Below: Gusti Pichler as "The Beautiful Shulamite." Inset: Toni Birkmeyer in the Title Role

VIENNA, May 27.—Richard Strauss' ballet, "Joseph's Legend," which was produced here for the first time recently, although written before the war, has proved one of the successes at the Operntheater, where it is given under the baton of the composer. It is beautifully staged with costumes designed from the famous painting, "Potiphar's Wife," by Paul Veronese. The principal rôles are interpreted by Toni Birkmeyer as *Joseph*, Marie Gutheil-Schoder as *Potiphar's Wife*, and Gusti Pichler as the beautiful *Shulamite*.

The week at the opera brought a revival of Massenet's "Werther," with a cast including Born, Jovanovic, Piccaver and Stehmann. "Freischütz" at the Staatsoper brought Leo Slezak in a superb performance as *Max*. Heinrich Knote, tenor of the Munich Opera, was guest in a fine performance as *Siegfried* in "Götterdämmerung" at the Operntheater.

Singakademie Choruses and proved a composition of considerable interest, although written twelve years ago. The text is taken from Heinrich Hart and resembles closely in mood and method some of the verse of Walt Whitman. The music is reminiscent of Schumann and the romantic school.

Several new compositions by Franz Moser, contra-bass player at the Operntheater, were heard in a concert devoted entirely to his works. Of these a Serenade for fifteen wind instruments was the most interesting and showed the influence of both Debussy and Schönberg.

Paul von Klenau, conductor of the Copenhagen Philharmonic and a disciple of the moderns, conducted as guest a program of Scandinavian music with the Philharmonic recently. His "Fair in London," a pictorial composition, resembling Elgar's "Cockaigne" and Charpentier's street music in "Louise," aroused much praise and revealed Klenau as a composer worthy of respect. Nils Grevillius, another Scandinavian conductor from Stockholm, conducted a program which included Franz Berwald's "Symphonie Singulière," a new work here. Kathe Rantzau, soprano, as soloist sang an aria from August Enna's "Kleopatra," another Swedish work.

The Busch Quartet, an ensemble of distinction among the many chamber music organizations here, has given recently a fine series of concerts devoted to Mozart, Beethoven and Reger. The Berlin organist, Fritz Heitmann, introduced several new works of Adolf Busch in a recital series which established him as a virtuoso of the organ.

Among the vocalists, Louis Graveure, baritone, has been warmly received in three recent recitals, the last of which was given this week. His singing was marked by tonal purity and finish of style. He had excellent assistance from Sandor Arpad, the Berlin accompanist. The American tenor, Alfred Piccaver, of the Volksoper, who is to visit America next season, gave his last recital of the season here in Concert House Hall. His program was devoted to arias from Italian operas.

Olga Haley, an English mezzo-soprano, displayed a voice of warmth and beauty at her single recital when she sang an all-English program.

An all-Swiss program, played by the Vienna Symphony recently, was conducted by Georges Fouilloux, Swiss guest conductor. Olga Bauer-Pilecka, soprano of the Operntheater, was soloist in songs of Doret with orchestral accompaniment. Richard Strauss was conductor of the Philharmonic in a program of his own compositions. On the same occasion, Richard Mayr, baritone, was soloist and sang with temperament and finish two songs by Strauss.

Lyric Comedy on Rossini's Life Has Première in Rome

ROME, May 27.—An amusing lyric comedy called "Rossini" and built upon incidents in the life of the composer with a score concocted of his own music and arranged by A. Curci and E. Bellini, aroused the highest praise at its recent première at the Eliseo. The libretto was written by E. Corradi who gave it some delightful and amusing touches. The tenor, Leo Micheluzzi, sang the rôle of the composer, and Ilia Di Marzio, a young soprano, made her début here as *Isabella Colbrand*, the sweetheart of the composer. Aside from this work, nothing new has been given here and the companies at the Costanzi and the Argentino continue their repetitions of standard opera. Several interesting works of Bohemian composers were performed at the second concert of the Prague Orchestra, which is giving a series at the Augusteo. A Symphony by Zdenko Fibich and Smetana's tone poem, "Ultava," were superbly played under the baton of the conductor Talich. An all-Italian program of chamber music attracted a large and enthusiastic audience to the Filarmonica where a dozen artists contributed interpretations of music by Pileggi, Costanzi, Tommasini and others. At the Quirino, Amleto Fabbri, skilfully accompanied by Negri, gave a second good recital of cello music in which he again demonstrated his complete mastery of the instrument. Lydia Tartaglia, one of the foremost of the younger pianists, was heard in an excellent program of ultra-modern music at the Quirino, varied by Tausig's transcription of the "Ride of the Valkyries" which she performed with facility and gusto.

BERLIN, May 27.—Among the new artists engaged for next season at the Staatsoper are three from Mannheim: Bertha Malkin, lyric soprano; Else Tuschkau, soprano, and Gunnar Graarud, dramatic tenor. Miss Malkin is a sister of Manfred Malkin, pianist, now in the United States.

Opera and Ballet by Béla Bartók in Frankfurt

FRANKFORT, May 27.—The opera, "The Castle of Duke Blue-Beard," and the ballet, "The Prince in Carved Wood," both by Béla Bartók, were performed for the first time recently at the Opera here. Both may be said to have had successful premières although the modernism of Bartók's scores appeared to puzzle the audiences. The opera is scheduled for more performances in Budapest and provincial Germany next season.

"Proves Self Artist of First Rank"

—Chicago American, March 20, 1922.

A Remarkable Tribute to the Artistry of

SUE HARVARD



Miss Sue Harvard's Recital yesterday in the Blackstone Theatre added fresh fuel to the flame of my enthusiastic admiration for the American artist. It inspired me to renew the panegyric due the talent and the intelligence of the American singer, whose star, if not high in the heavens, is certainly in the ascendant. Once more I repeat, although there is a percentage of Americans in our leading opera houses, not by any means is justice done to natives.

It is all very well to import artists when native-born material is insufficient or inadequate. It is also comprehensible to desire thoroughly experienced singers for stellar roles. But when we witness extremely poor performances by mediocre people imported no one knows why; execrable Kate Pinkertons, Wheezy Shepherds in Tannhauser, and Asthmatic High-Priestesses

Written by

HERMAN DEVRIES

Music Critic of the Chicago American following her first Chicago appearance March 19, 1922.

in Aida, it is time to protest that our young singers are not engaged for these minor roles, an excellent training for inexperienced talent.

Another astonishing gift is the facility with which Americans master the diction of strange tongues. What European singer could learn to sing opera in English as our people learn French, Italian and German opera?

We have heard attempts at this test, but so far, few have given convincing proof of lingual accomplishments.

To return, after this pardonable editorial prologue, to yesterday and to Miss Sue Harvard.

Here is an American singer worthy a place on any metropolitan stage. She is a first-rank artist. The voice, a clear, lovely soprano, is sympathetic, modulated, tastefully produced with absolute freedom, shaded with exquisite refinement.

Her diction is beautifully polished, that of the highly-cultivated individual to whom poetry is more than verse. Her musicianship is similar to the rest of her gifts, her pitch-sense flawless, handling the difficult unaccompanied "Song of the Bride" by Rimsky-Korsakoff, without a single deviation from the straight and narrow path of tonal rectitude.

Not negligible in the recital of her qualities are Miss Harvard's fine simplicity and decorum. She is an example of the superlative type of American singer, a talent that does not need the foreign label.

I profoundly regret that other concerts took me away, so that I could hear only two Grieg songs and Hummel's "Hallelujah," besides the Rimsky-Korsakoff.

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"ELIJAH" IN HARTFORD

Oratorio Society Appears in Second Concert—Teachers' Recitals

HARTFORD, CONN., June 3.—The Hartford Oratorio Society gave the second concert of its first season recently in Foot Guard Hall, presenting Mendelssohn's "Elijah." The chorus was assisted by Grace Bonner Williams, soprano; Minerva Komenarski, contralto; Charles Stratton, tenor; Walter H. Kidder, bass, and the Boston Festival Orchestra. Edward F. Laubin conducted. The work of the chorus was excellent, showing evidence of careful and musicianly training, and much credit is due Mr. Laubin for the excellent results obtained. The work of the orchestra was exceptionally good. A large audience enthusiastically applauded the soloists and the chorus.

Interesting recitals have been given recently by members of the faculty of the Hartford School of Music. Alfred Troemel of the violin department gave a recital at Center Church House, assisted by Grace Tudser at the piano. Elliot Stanley Foote, pianist, appeared in a program of works by Liszt, Brahms, Rachmaninoff and Sgambati, and Florence A. Attains and Rosa M. Dunne, also of the piano department, gave a recital at the school. T. E. COUCH.

LOCKPORT HEARS ARTISTS

Recitals Given by Edwin Arthur Kraft and Alice and Axel Skovgaard

LOCKPORT, N. Y., June 3.—Edwin Arthur Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, and fellow of the American Guild of Organists, gave a recital at the First Methodist Church of this city recently. Mr. Kraft, who had played the inaugural recital on the same organ four years ago, demonstrated anew, in the present program, his technical mastery and authority of interpretation.

Axel Skovgaard, Danish violinist, and Alice Skovgaard, pianist, were heard in a delightful recital in the High School Auditorium recently. The artists also gave a program for the school children of the city. JULIA HELEN LEONARD.

Young Violinist Comes to America After Study at Naples Conservatory



Alfred Squeo, Italian Violinist. Now Resident of Mt. Vernon, N. Y.

Among the talented young musicians who have recently come to this country for the purpose of making their home here is Alfred Squeo, violinist. He is a native of Bovino, province of Foggia, Italy, and is a little over twenty years of age. When he was fourteen, he entered the Royal Conservatory of Naples and continued his studies there under the celebrated teacher Ferdinando Pinto, until his graduation in 1920. At the final concert for graduation honors, he played the Beethoven Concerto in D and Bach's Sonata No. 4 with such credit that he was given virtually the highest score. Since his arrival in this country, he has been residing in Mt. Vernon, N. Y., where he has done concert work and also teaching. His friends anticipate a successful career for him.



FRANCES NASH

American Pianist

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—*Minneapolis Daily News*, Feb. 13th, 1922.

"She is a spontaneous, spirited and buoyant interpreter, capable of securing charming and multi-colored tones, combined with poetic insight and brilliancy."

—*New York American*, Jan. 19th, 1922.

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GIACOMO SPADONI



GENNARO PAPI



LOUIS HASSELMANS

SUBMITTING the roster of Ravinia Opera for the season of 1922, I am animated by the belief that it, of itself, is evidence not only that the plans formulated for the development of Ravinia a decade ago have been carried out, but also that what was then regarded by many as a dream has been realized. Those plans and that dream were that Ravinia, with the assistance of the press, should be made to take a place among the opera-houses of the world for the importance and the quality of its representations of the classical, the standard, and the modern repertoire of opera and music-drama, and also for the high achievement of its concerts.

This latter aspect of Ravinia's activity has been *supreme* from the beginning: what the press of Chicago has been pleased to call *The First Orchestra*, the Chicago Symphony, has returned to Ravinia summer after summer to provide as the musical basis of all performances an accompaniment not known in any other opera-house in the world.

For the stage, I think that the roster herewith published is what may be called self-explanatory: pages of what has been deprecatingly termed "showman's rhetoric" could not be made to carry to the readers of this weekly a more eloquent proof of the Ravinia standards and the Ravinia accomplishments, and, perhaps, the Ravinia ideal, itself, than the stark list of names under the respective pictures of the artists who make up what we may call the "regular" force for 1922.

We know that, if the summer brings you to Chicago, it will bring you to Ravinia, also. We should resent anybody's calling it a "shrine" (that, in example, were showman's rhetoric); but we are eager to have you realize what Ravinia is in fact—a place to go if you would add to your pleasant adventures in music and natural beauty, and if you would at the same time add to the list of high standards and criteria by which all ventures in symphony and in the lyric drama must be judged.

Truly yours,

LOUIS ECKSTEIN

President of THE RAVINIA COMPANY of ILLINOIS



MARIO CHAMLEE



ORVILLE HARROLD



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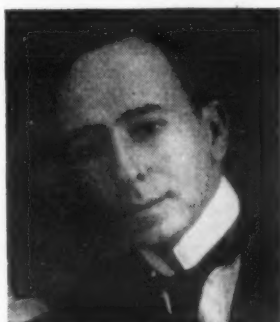
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ARMANDO AGNINI



LOUIS D'ANGELO

NAMARA SCORES

On Tour with ST. LOUIS SYMPHONY



Photo by White

1922. APR. 10 A. M. 1 04.

Haensel & Jones,

Aeolian Hall, New York, N. Y.

Ganz and myself want to congratulate you upon the unusually brilliant success of Mme. Marguerite Namara during her tour with the St. Louis Symphony Orchestra the past few weeks though singing six times each week. She was always in glorious voice, and by her musician-ship, fine artistry and charming personality captivated every one of our audience and won the enthusiastic praise of all the critics. We are looking forward with keenest pleasure to her appearance with the orchestra at our regular symphony concerts in St. Louis next season.

Arthur J. Gaines, Manager,
St. Louis Symphony Orchestra

RECENT TRIUMPHS

"Miss Marguerite Namara, as soloist, made a brilliant success in her rendition of each number, and especially in the 'Jewel Song,' from Faust. She sang with wonderful artistry, and in the art of shading surpassed the fancies of the most critical."—*Monroe News-Star*, Monroe, La., April 6th, 1922.

"Miss Namara by reason of her classic beauty and brilliancy of voice captured the audience last night. Miss Namara's triumph last night was a tribute to the young voice and commanding beauty of a Caesar imperator in feminine form—if that is possible."—*Memphis, Tenn., Commercial Appeal*, April 9th, 1922.

"A crowd larger than that of the afternoon enthusiastically received the evening program. Marguerite Namara was undoubtedly the feature of the evening, and the song which Rudolph Ganz wrote for and dedicated to her, 'A Memory,' brought thunders of applause. Miss Namara's remarkable voice, with the accompaniment of the orchestra, seemed peculiarly fitted to the color of the instrumental tones."—*Shreveport Times*, Shreveport, La., April 7th, 1922.

"To say that Madame Marguerite Namara, soprano, was an outstanding feature of the exquisite program is saying too little. She has an excellent voice of great volume and resonance. Most of all Madame Namara has a personality that bewitches and charms in a sort of sorcery."—*Fort Worth Star-Telegram*, Fort Worth, Texas, March 29th, 1922.

"The particular star of the St. Louis Symphony Orchestra is Marguerite Namara, who has a limpid and pure soprano voice of good range and even throughout. She sings with much expression and feeling. Her high notes are clear, true, and her enunciation good, which particularly pleased those present last night."—*Clarion Ledger*, Jackson, Miss., April 8th, 1922.

"Mme. Marguerite Namara, the soloist, made her first appearance in the dramatic aria, 'Ah fors e lui' from 'La Traviata' by Verdi. She not only has a superb voice, but is possessed of grace and charm, and the audience accorded her such an ovation that she was compelled to return and give an encore, for which she chose 'A Memory,' composed for her and dedicated to her by Rudolph Ganz."—*Jackson, Miss.*

"Mme. Marguerite Namara, the beautiful soloist of the evening, made a gorgeous picture in her handsome Spanish mantilla, and completely captivated the audience with her first aria, 'Ah fors e lui' from 'La Traviata.' Mme. Namara's voice is a full, rich soprano, and she sings with all the fervor, freshness and opulence of youth."—*Fort Worth Record*, March 29th, 1922.

"Perhaps the most appreciated performer in the group was Mme. Namara, the former Chicago Opera lyric soprano, who fairly captivated her audience at the night concert, both with her beauty and her splendid singing. Mme. Namara lived up to her heralded fame as a singer, and when she concluded her first aria from Verdi the audience realized that she possesses the richest lyric voice that has been heard in Austin during the past five years."—*The Austin Statesman*, March 30th, 1922.

"Marguerite Namara, the soloist for the evening performance, proved to be the most popular artist who has sung before the Austin audience in many moons, and her beauty, graciousness and superb voice called for long and continued applause."—*Austin, Texas*

"Mme. Namara captivated the audience with her charm and sincerity at the performance last night. It is a rare voice indeed that not only impresses an audience with the freedom and ease of its tone production, but the individuality of its timbre as well, and both these qualities are present to an extraordinary degree in

the lyric-coloratura soprano of Namara."—*Port Arthur, Texas*, April 2d, 1922.

"The concert closed with a soprano solo with orchestra by Mme. Namara, who sang 'Ah fors e lui' from 'Traviata.' Immediately winning her audience by her beauty, she impressed them with the luscious quality and warm beauty of the exceedingly flexible voice she possesses and the distinguished art that molds it into a perfect instrument."—*The New Orleans States*, New Orleans, La., April 3d, 1922.

"Mme. Namara's trill is lovely in its purity, her roulades are clean and smooth, her intonation is absolutely faultless. Her entire singing is characterized by ease and refinement of taste. She sang, at the matinee performance, the 'Jewel Song,' from 'Faust,' which was so well received that she gave three encores, among them the 'Gavotte,' from 'Manon.' At the evening concert she sang the 'Ah fors e lui' aria from 'La Traviata,' and, as encore, Mr. Ganz's impressive song, 'A Memory.' Mme. Namara's success was unequivocal."—*The New Orleans Item*, April 3d, 1922.

"Mme. Namara in her aria 'Ah fors e lui' from 'Traviata,' rivalled Mr. Ganz as artist and in her success with the audience. The difficulties of the coloratura aria were encompassed with surprising ease by this gifted soprano, and the many dramatic contrasts in the selection were brought out splendidly."—*The New Orleans Times*.

"Mme. Marguerite Namara fascinated all with her charm and radiant personality. Rarely do we find grace, beauty, talent and charm all in one person. Her voice, a clear, beautiful lyric soprano, was a delight to all who heard."—*The Spectator*, Columbus, Miss., April 15th, 1922.

"An enthusiastic audience greeted Marguerite Namara, soprano, of the Chicago Opera Company. Mme. Namara is a great favorite in Washington, and her admirers never had better cause to applaud her every number than yesterday, for she was in superb voice, every note clear, pure and true, while she displayed a new her charming method which never obtrudes as 'method.'"—*Washington Post*, February 4th, 1922.

"Marguerite Namara has a limpid and pure soprano voice of lovely timbre, good range and even throughout; she sings with much expression and feeling, her high notes are clear and true."—*Washington Herald*, February 4th, 1922.

"Mme. Namara is piquant as actress, gives good, dramatic interpretations and has excellent diction full of meaning."—*Washington Times*, February 4th, 1922.

"Mme. Namara appeared at the New National Theater yesterday afternoon before a large audience, which demonstrated its pleasure by calling for encores. Mme. Namara, who is from the Chicago Opera Company, is the possessor of a beautiful voice, combining an excellent range with purity of intonation and depth of feeling."—*Washington Star*, February 4th, 1922.

"Marguerite Namara has one of the most delightful, naturally produced voices we have ever heard. There is no break in the quality of her tones from one register to another. Her voice has much warmth and color and her singing is a great deal of style."—*Baltimore American*, February 1st, 1922.

"Mme. Namara's voice is beyond the description of mere words; she sings with that absolute abandon and ease which is only characteristic of truly great musicians. She reaches the highest notes with perfect ease and smoothness, and thrills the very soul of her audience."—*Peoria Journal-Transcript*, February 11th, 1922.

Chicago Opera Company

was in good voice and sang remarkably well. The large audience applauded most cordially."—*Pitts Sanborn, Evening Globe*, February 25th, 1922.

"Miss Namara at once got the pleased attention of the audience and held it by the charm of personality, good singing and realistic acting."—*Henry T. Finck, New York Post*, February 25th, 1922.

"Vocally the soprano was a surprise. Her voice has acquired greater power and her tones were clear and imbued with warmth."—*Frank Warren, The Evening World*, February 25th, 1922.

"Her voice, clear and fresh, had unsuspected power. Mme. Namara was even more appealing in the chiffon draperies of the penitent Thais than in the clinging robes of the obvious vampire."—*Katherine Spaeth, Evening Mail*, February 25th, 1922.

"Marguerite Namara is as beautiful a Thais as the stage has seen. Her singing was at all times luscious and beguiling of tone, exemplary of diction and altogether in the Massenet manner."—*William B. Murray, February 25th, 1922.*

"Marguerite Namara sang 'Thais' for the first time here last night at the Manhattan Opera House. There were creditable features in her performance in the direction of her singing. She was at her best in the second act."—*New York Tribune*, February 25th, 1922.

"She emerged in the boudoir scene as an actress of much adroitness and personal charm, singing with taste. The audience was both a large and responsive one."—*Richard Aldrich, New York Times*, February 25th, 1922.

"Lithe and graceful in her movements, with something of Mary Garden's feline swing in her stride, she made a pleasing figure. Her voice seemingly has grown in power and resonance. Her performance surpassed expectations."—*Max Smith, New York American*, February 25th, 1922.

"Mme. Namara worked quickly and strongly, sane better than modern Thais have been used to singing, showed a lot of good looks and cheered and was cheered by a friendly audience."—*Clifton Gabriel, New York Sun*, February 25th, 1922.

"Arrayed most artistically Mme. Namara was a sight to feast one's eyes upon, and she

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ST. LOUIS SYMPHONY

New Local Chapter Holds First Meeting—Memory Contest and Other Events

By W. Curtis Snow

ST. LOUIS, IOWA, June 3.—Among recent events of importance were the first meeting of the Western Iowa Chapter of the American Guild of Organists, and a memory contest open to the children of the fourth, fifth and sixth grades of the Sioux City public schools.

The recently formed chapter of the Organists' Guild found quarters in the studio of O. A. Morse, dean of the chapter, for its first reading. Members assembled and displayed keen interest in the plans for the coming season. Among other things it was decided to give a series of week-day noon recitals, also Sunday afternoon recitals.

In the memory contest, some 350 children participated in the finals. Twenty-seven musical numbers were used, and some remarkable results were registered. Twenty-one children won the full number of marks, and generally the gains were high. Irving School was first with 99 2/15 per cent. Then followed Floyd, 98 2/14 per cent, and Worcester 96 12/14 per cent. A silver cup, presented by the Women's Club and two, phonograph outfits donated by Davidson Bros. Co., and the Pelletier Co., will be awarded to the winning schools. Pupils with full marks will be awarded scholarships given by local music teachers. Following the contest, a program was given by O. A. Morse, Opal Bullard and Albert Morgan, pianists; the Morningside Community Orchestra, conducted by George Hubbard, Francis Fribourg, viola-player; M. W. Baldwin, 'cellist; Mrs. Paul MacCollin, soprano, and Ethel Jamison Booth, Gertrude Trowl and W. Curtis Snow, accompanists. Much credit is due Clara Roach, supervisor, and George Hubbard for the successful outcome of the project.

A recent concert at the First Congregational Church found the church choir

and the High School Orchestra co-operating in an interesting program. Arthur Poister, organist, led the proceedings in musicianly style. The orchestra's work was capital, notably in a vigorous interpretation of the "Raymond" Overture. Cadman's cycle, "Morning of the Year" was given by the choir in fine manner, with Rachel Cook, soprano; Mrs. M. E. Stephens, contralto; Henry Merrill and F. L. Winston, tenors, and Carl Norrbom, bass, as soloists.

A large audience heard the third concert of the Monahan Post Band under Harry Johnson, at the auditorium. Irene Authier, mezzo-soprano, and the Ladies' Choral Club, conducted by Mrs. Dow, assisted. Miss Authier, making her first public appearance here, disclosed a voice of dramatic quality and much skill. The chorus did admirably in an excellent program, and the band's work showed a big advance. Fine accompaniments were played by Pierce Wall.

The male choir of St. Thomas' Episcopal Church, W. Curtis Snow conductor, presented an enjoyable program in Rooke Hall on May 24. Mr. Palmer and Mr. White, baritones; Mr. Merrill and Mr. Drake, tenors, and Arnold Krone, boy soprano, were the soloists. All did excellent work.

The same evening the Morningside College Community Orchestra, assisted by the girls' and boys' glee clubs of the College, presented a highly interesting program at Grace M. E. Church for their final concert of the season. The orchestra under George Hubbard and the clubs under Paul MacCollin did fine work. On Tuesday of the previous week the orchestra was heard in its third program. Mrs. Elizabeth MacCollin, as soloist, contributed a group of arias and songs in admirable style.

Francis Fribourg, violin, George Hubbard, viola, and Albert Morgan, piano, presented a program of chamber music at the First Baptist Church on a recent Sunday afternoon. The members of the trio demonstrated their musicianly gifts and gave an appreciative audience an opportunity to hear some fine ensemble work.

"Brilliant Type of Cleverness Attracts Tribute of Representative Audience" to "One of the Most Successful Concerts Heard Here this Season"

"In all of these compositions, Mr. White dispensed with the usual aid of notes. He manifested very marked beauty of intonation and played without sentimentality. His work is refreshing and healthy."—*Los Angeles Times*, May 17th, '22.



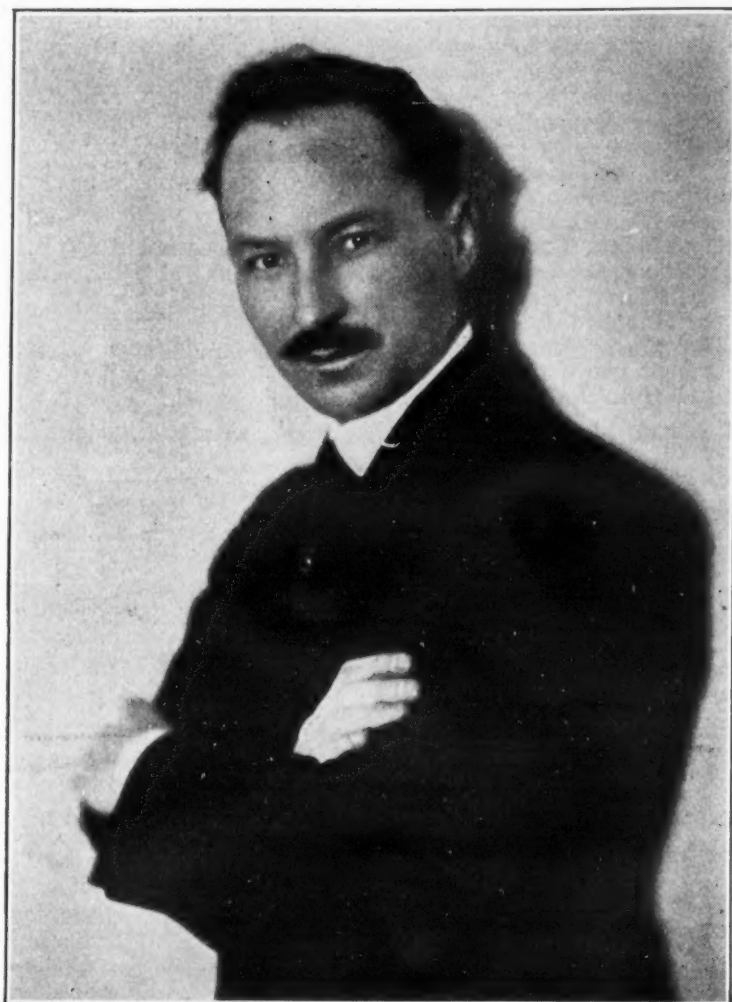
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CLOSE SÄNGERFEST WITH PRIZE AWARDS

Philadelphia to Have Event in 1926—Julia Claussen Soloist at Concert

THE twenty-fifth Sängerbund of the Northeastern Sängerbund of America, which opened in Brooklyn on May 28, was concluded on May 30. The next festival will be held in Philadelphia in 1926, at the time of the World's Fair planned by that city. The events of the second day of the Sängerbund, May 29, included the reading of a formal greeting from President Harding, conveyed by Senator Calder. The soloist at the evening concert was Julia Claussen, mezzo-soprano of the Metropolitan. The massed choir of several thousands of male voices and a symphony orchestra, both conducted by Dr. Felix Jaeger, again participated.

Mme. Claussen was heard in the aria of *Sextus* from Mozart's "Titus" and in *Senta's* Ballad from "The Flying Dutchman," given with orchestral accompaniment. The artist received spontaneous and prolonged applause, and responded with several encores.

The prize-singing events were resumed on the afternoon of May 29, when cities of the first class competed. The organizations participating were those of New York, under Paul Engelskirchen; Philadelphia, led by Emil F. Ulrich; Newark, under Otto Wick; Baltimore, John A. Klein, conductor; Hudson County, N. J., under Max Mühlert, and the Connecticut Sängerbund, led by Fritz G. Weber. The prize number was Spicker's "Waldharfen."

The prizes were awarded at the outdoor festival given on May 30 at Dexter Park, Queens, and attended by more than 15,000 persons. The committee of judges comprised Martin Cornelius Rybner, David Melamet and Louis Ehrhoff.

The prize awards were announced by President Lentz in the late afternoon. First prize in the first class, as announced in last week's issue of *MUSICAL AMERICA*, was awarded to the United Singers of Philadelphia, Emil F. Ulrich, conductor. The organization received, in addition to the diploma awarded by the Northeastern Sängerbund, a prize of \$300 donated by the New York *Staats-*

zeitung und Herold, and a prize in the form of a golden lyre donated by the North American Turnerbund. The United Singers of Newark, Otto Wick, conductor, won the second prize diploma in this class, and the United Singers of Hudson County, N. J., led by Max Mühlert, won the third diploma.

The Bronx County, N. Y., organization, led by Emil Oslender, was awarded first place among the cities of the second class. The organization received, in addition to the Sängerbund diploma, the prize of \$200 donated by the *Staatszeitung und Herold*, and a bust of Beethoven donated by Ludwig Nissen. Second place was accorded to the Elizabeth, N. J., organization, led by Hugo Steinbruch, and third place to the Queens County organization, led by Otto Sues.

The third-class city competition was won by the Perth Amboy, N. J., society, led by Carl Kapp, which received the Sängerbund diploma and the prize of \$100 donated by the *Staatszeitung und Herold*. Second place was won by the Atlantic City Society, under Max Ost, and third place by the Lancaster, Pa., organization, conducted by G. N. McHose.

INSTITUTE OF ART HOLDS COMMENCEMENT EXERCISES

William Kroll Wins \$1,000 Loeb Award—
Franz Kneisel Conducts and
Soloists Appear

Announcement of the award of cash prizes amounting to \$1,600 was made at the commencement exercises of the Institute of Musical Art, New York, held in Aeolian Hall on the evening of June 1. The Maurice Loeb Prize of \$1,000, given annually to the student doing the best work in all courses, was awarded to William Kroll. The three Isaac Newton Seligman Prizes for work in original composition were awarded as follows: first prize, \$300, to Bianca de Vecchio; second prize, \$200, to Ida Beck, and third prize, \$100, to Margaret Hamilton. Silver medals for the highest grades in the artists' course were awarded to Mr. Kroll and Miss Hamilton. The faculty scholarship was won by Jeannette Glass. All the awards are given to assist the students in continuing their work.

The musical program which marked the annual graduation exercises included the performance of Tchaikovsky's Violin

Concerto by Mr. Kroll and Miss Hamilton's playing of the Weber "Concertstück" for piano. Nora Fauchald, soprano, sang the aria, "Wie nahts mir der Schlummer" from "Der Freischütz." Franz Kneisel conducted Vivaldi's Concerto for Strings and the Institute Orchestra, which was heard in Mendelssohn's "Fingal's Cave" Overture and that to Mozart's "Magic Flute."

Dr. Frank Damrosch, director of the Institute, presented diplomas to sixty-eight persons. Ten certificates of proficiency were awarded to post-graduate students, and artist's diplomas were presented to Miss Hamilton, Miss Fauchald, Anna Blumenfeld, Mr. Kroll and Dorsey Whittington. These awards were authorized by the board of trustees, which comprises: Paul D. Cravath, John L. Wilkie, Felix E. Kahn and Paul M. Warburg.

RUSSIAN ARTISTS PRESENT PROGRAM OF NATIVE WORKS

Jacob Lukin, Operatic Baritone, and Ivan Dnieproff, Tenor, Aided by
Boris Lang in Recital

Jacob Lukin, baritone, of the Russian Grand Opera Company, and Ivan Dnieproff, tenor, assisted at the piano by Boris Lang, were heard in a recital, largely of Russian works, at Steinway Hall on May 31. Mr. Lukin, in resonant voice, gave arias from Moussorgsky's "Boris Godounoff" and "Khovantchina," the Ballade "Forgotten," the celebrated "Song of the Flea" and, as encore, "The Journeyman" by the same composer. The artist's singing of lyric passages was especially felicitous. Mr. Lukin gave later a group of Rachmaninoff's works, comprising an aria from the opera "Aleko" and the songs, "The Lord Is Risen," "All Passes By," "Nay, Prophet Am I Not," and "The Time Has Come."

The numbers given by Mr. Dnieproff included arias from Gretchaninoff's "Dobrynia Nikitich," Rimsky-Korsakoff's "May Night" and Verdi's "Aida"; as well as songs by Rachmaninoff, Tchaikovsky, Rieckunoff and Kashevaroff. His voice was disclosed as an expressive one, with a slight tendency to "whiteness," but it was convincingly employed. The artists were heard in the duet, "The Mountain Heights" by Rubinstein, and both granted several encores.

Mr. Lang at the piano played the accompaniments with technical skill and adherence to the spirit of the works given.

R. M. K.

ARTISTS AID DISABLED VETERANS AT BENEFIT

Many Prominent Names on Program of
A. E. F. Association Concert at
Carnegie Hall

A concert was given under the auspices of the A. E. F. Association, Helen Ledyard Birch, president, for the benefit of wounded veterans of the war, in Carnegie Hall on June 4. A number of prominent artists participated in the event, which served also to mark the fourth anniversary of the battle of Chateau-Thierry.

The artists, in the order of their appearance, included: Gennaro M. Curci, pianist, who played the Rachmaninoff Prelude in C Sharp Minor; Berta Reviere, soprano, in the aria, "Pace, Pace," from "Forza del Destino"; Gaetano Viviani, baritone of the San Carlo Opera Company, in "Eri Tu," from "Ballo in Maschera"; Dorothy Jardon, operatic soprano, in numbers including Rhea Silberta's "Yohrzeit," accompanied by the composer; Laurence Leonard, tenor, in "E Lucevan le Stelle," from "Tosca," and other numbers, and Cecil Arden, mezzo-soprano of the Metropolitan, in the aria, "Il est doux, il est bon," from Massenet's "Hérodiade"; "Pale Moon," by Logan, and "Clavelitos," by Valverde.

John Valentine, tenor, gave a smooth performance of an aria from "Thomas Mignon" and other songs. Max Gegna, cellist, played an arrangement of a Liszt Rhapsody and Drigo's Serenade. Magdeliene Erbland, coloratura soprano, sang the Mad Scene from "Lucia" and Bishop's "Lo, Here the Gentle Lark" in commendable style, with flute obbligato. Edoardo Albano, baritone, gave the aria, "Largo al Factotum," from "Barbiere di Siviglia." Anna Fitzu, who was among the auditors, did not participate in the program because of the recent death of a member of her family. The accompaniments of Miss Silberta and Mr. Curci were of an unusual order.

R. M. K.

Francis Rogers to Visit Fontainebleau School This Summer

Francis Rogers, New York baritone and teacher, will close his studio late in June and will sail for England on July 1. Later he will go to France and visit the Fontainebleau School of Music, of whose committee he is a member. While abroad, Mr. Rogers will spend some time in securing new music for his recital programs next season and for the use of his pupils. He will return to America early in September.

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NEW YORK, JUNE 10, 1922

WANTED: A RUSSIAN MÆCENAS

SOME wealthy Russian-American, not too much concerned with the balance-sheet, may yet turn Mæcenas for a Russian opera venture in this country that will give American audiences a true index to the lyric-drama of the Muscovites. The opportunity is one that has almost limitless artistic possibilities, and the financial gamble probably is no more unpromising than that involved in various other projects which have enlisted the support and the funds of well-to-do friends of music.

Over and over, during the engagement of the globe-circling Russian troupe at the New Amsterdam Theater in New York, the thought was prompted that there were a sufficient number of first-class Russian singers in this country to give opera on a very different plane than that which these courageous but poorly equipped voyageurs were attempting. At least three Russian tenors of operatic experience have given recitals in New York, while casting about in the hope of aligning themselves with one or the other of the American operatic institutions. Three sopranos and two contraltos similarly come to mind, and there are baritone and basses with the Metropolitan and Chicago companies who might be much happier for a season or two in an organization of compatriots singing their native operas in their own tongue. A chorus and ballet could be recruited from New York's hundreds of thousands of Russians, among them many persons who have had similar experience in Russia. An essential would be to bring over a Slavic conductor and a stage director who would see to it that there was no loss of the racial spirit such as vitiates Russian opera at the Metropolitan. There are Russian scenic artists in America

who could prepare appropriate investiture, and it might reasonably be hoped under such conditions to duplicate Russian opera at its best in its home theaters of Petrograd and Moscow.

The millionaire who would sponsor such a company and persuade Chaliapine to head it would do more for Russian opera in America in a season than is likely to be done for it in half a century under present conditions.

MR. REINER'S APPOINTMENT

REGRET that an American conductor was not selected to lead the Cincinnati Symphony in succession to Eugene Ysaye will not, of course, react prejudicially against Fritz Reiner, the young Hungarian who received the coveted appointment. His youth is in his favor. A young man of thirty-four is much more likely to acquire an American viewpoint than a veteran of sixty. If Cincinnati is not to have an American conductor, perhaps it will have the next thing to it, an Americanized one.

What Mr. Reiner's success in the Ohio city will be remains for the future to tell. The directors of the orchestra have chosen excellent musicians to lead their Symphony in the past, and it is only fair to assume that they have had equally good reasons for turning to Mr. Reiner as a man worthy to take up the work carried on in the past by Stokowski, Kunwald, and Ysaye. At any rate, open-hearted and hospitable America will wish the newcomer well.

For those who must continue to protest against the idea that only a Teuton, a Frenchman, an Italian or a Slav can lead an American orchestra with success, there is a considerable measure of encouragement in the evident consideration given a number of native musicians. The very prominence given their names, and the measure of public sentiment exerted in their behalf are ostents of the day when orchestral directorates in search of conductors will discard the telescope and see with the naked eye the competent men the homeland has made available.

NOVELTIES AT THE STADIUM

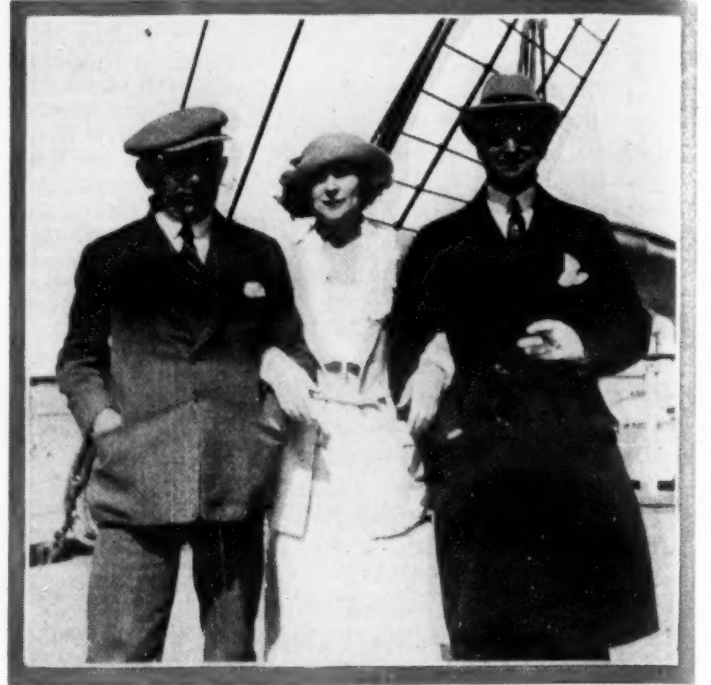
THE approaching span of summer concerts in the Lewisohn Stadium offers opportunity for the performance of novelties, particularly the works of American composers, that ought not to be overlooked by those who will make up the programs. Presumably the two conductors, Henry Hadley and Willy van Hoogstraaten, will be free to decide what music is to be played, and there is every reason to believe that both of them would like to get away from a safe-and-sure round of "old favorites." With the Philharmonic orchestra at their disposal, there will not be the necessity of building up an ensemble, such as confronted Mr. Hadley last year, and numbers need not be chosen primarily with an eye to imposing as little additional burden as possible at rehearsals.

The importance of these summer concerts would be greatly added to if they should come to be regarded as productive of new works which subsequently would be taken up by various orchestras in their regular seasons. To argue that novelties would not draw the summer crowds is to presume that these attend or do not attend according to the individual numbers of the programs, which can scarcely be maintained. It is probable that two-thirds of those who go to a Stadium concert on any given night do so without regard to the program. The important consideration is to send the audiences away pleased, and there is no reason why this cannot be accomplished with a judicious selection of less familiar works, including some that will advance the cause of the American composer, along with the warhorses that pass in review in every season.

MEETING objections at every turn, the librettist who would write the book of "the great American opera," can choose his essentially American subject by elimination. Indian, Negro and cowboy themes are unoperatic; Colonial life smacks too much of old England; the Civil War was too big; Wall Street and politics are too prosaic. What, then, is left? The answer would seem to be: The elements of which every good opera tale is spun—love, hate, romance, humor, sacrifice, tragedy.

ZURICH would like to have the Metropolitan Opera Company as a festival attraction. So would a considerable number of festival cities much nearer than Switzerland and with every reason for priority over Zurich.

Personalities



Mid-Ocean Finds Musical Notables in Happy Confraternity on Board the George Washington

There is nothing like a trans-Atlantic voyage to bring the celebrities into closer touch with one another and to establish a fellowship between them. The snapshot reproduced above was taken on board the liner George Washington in mid-ocean, and pictures, from left to right: Ignaz Friedman, pianist; Melba McCreery, soprano, and Paul H. Schmitt of Steinway & Sons, who is visiting London and the Continent and will return to the United States in the early fall.

Eddy—Addressing the Organists' Club of Chicago at its meeting on May 25, Clarence Eddy said that American efforts in organ building and organ playing are superior to those of Europeans. His lecture was on European organs and musicians.

Danise—Motorboating will have a devotee this summer in Giuseppe Danise, baritone of the Metropolitan Opera Company, who will dwell in a bungalow at Highland Park, Ill., during the season of opera at Ravinia Park. He plans to spend much of his free time on Lake Michigan between Milwaukee, Chicago and Benton Harbor.

Fischer—Montreal friends of Sara Fischer, soprano, who recently scored a success in "The Magic Flute" at Covent Garden with the British Opera Company, now are preening themselves on their acquaintance with this gifted young Canadian artist. Miss Fischer sang in a number of Montreal operatic performances before she went abroad.

Prokofieff—"The Flaming Angel" is the title of the new opera which Serge Prokofieff, whose "Love for the Three Oranges" had its world premiere in Chicago last season, is now finishing abroad. Prokofieff recently took up his residence at Villa Christophorus, Ettal, Oberbayern, though engagements as pianist with London and Paris orchestras have caused him to sojourn briefly in those capitals.

Milhaud-Schmitz—Of the famous French "Six," Darius Milhaud has been most in the public eye recently, some of his compositions provoking as much heated discussion as the works of Schönberg. He recently completed Five Etudes for Piano and Orchestra, which he dedicated to E. Robert Schmitz, the pianist, who for several seasons has been one of the most active of French artists in America.

Bock—The hackneyed can be avoided in program-making without resort to ultra-modern music, in the opinion of Helen Bock, pianist, who confesses that the ultraists mean little to her. For beauty, she turns to the old masters, Bach, Beethoven, Brahms, Schubert and Chopin, and recommends that pianists present those of their works which are generally overlooked rather than go questing after the extravagant and bizarre.

Marshall—It will be a less portly Charles Marshall who sings *Avito* in "L'Amore dei Tre Re" and *Mario Cavaradossi* in "Tosca" with the Chicago Opera next season, than the Charles Marshall who won success as the maddened Moor in "Otello." The tenor is reported busily engaged in reducing his waist line, and thanks to a rigid system of diet and exercise, is said to have shaken off twenty-four pounds in the last two months.

Messenger—The apparent dearth of new operettas in Paris has caused André Messenger, well-known composer, to lament the fact that this form of entertainment receives so little attention. According to a recent copyright dispatch to the New York Herald, Messenger stated that librettists were being wooed away from France by the high remuneration offered them in America. The French theater tax is also blamed.

Salmond—The English 'cellist, Felix Salmond, is devoting much time to making up his programs for next season and is spending week-ends with friends in the country, enjoying all sorts of sports. Like most Englishmen, he is very fond of horseback riding, tennis, golf and other outdoor sports. It is his idea to become best acquainted with American tastes and habits in living among Americans in their homes, away from the city life. Mrs. Salmond and their two young children will join him later in the summer.



By Cantus Firmus, Jr.

More Musical Criticism

THE Picturesque Touch is oft—in fact, almost too oft—imparted to the musical criticism of our small-city journalistic contemporaries. The noble artistic soul is pictured in solemn attire a-balancing on the verge of a draughty platform, the while throbbing, regal notes emanate from his (or her) 'cello, zymbalom or resonance cavities. The audience is invariably flushed and trembling like the aspen, and the applause is simply unquenchable.

If the reader doubts the veracity of our statement, let him try any musical column in almost any *Gazette*, *Intelligencer* or *Argus*. As visible proofs of these lamentable (?) delinquencies, we append the following lately culled critiques:

"His harp was a handsome thing to look at in its green velvet robe—suggestive, perhaps, in these days. A single harp always has a somewhat lonely appearance in its solitary majesty, but a whole choir of these instruments, like those in the great orchestras, can produce a tone as near that of celestial music as can well be imagined." (N. B.—This ought to make the harp-massagers inordinately proud.)

And again: "Artists of rare ability did —, the pianist, and —, the 'cellist, proved themselves at a joint recital last night in the auditorium of the High School. More than 500 attended. The opening number was that of the Prelude and Fugue in A Minor by Bach-Liszt. Next came the initial effort of Mr. —. He played Fauré's Elegie, the notes, clear, throbbing, spreading over the auditorium in sweeping waves, it seemed, to be absorbed by the tinselled walls. Mr. — used comparatively little effort.

"In Grieg's Sonata the artists played together. The fine notes of the 'cello rose in artistic harmony with the trembling voice of the piano. The audience, in subdued awe one moment, broke forth the next in a wild flutter of applause. Flushed by his playing, Mr. — stood bowing, bowing, on the platform before he finally retired to the wings."

* * *

A RATHER less dramatic version of this last affair was given by another local journal, which remarked: "The artists started with 'Allegro Agitato,' an action of fast and spasmodic passages, which, although difficult, were executed with professional technique and touch of expression. The piece ended with a pizzicato passage on the 'cello, combined with a soft piano part.

"The fourth number by Chopin was played by Mr. —. Number one was entitled 'Black Keys,' a selection in six flats which contained an appealing and attractive note. The second was 'Revolutionary,' a short and simple number full of harmony, while the last was 'Butterfly.' Mr. — then played a composition of his own filled with fast and harmonious passages. There was prolonged applause at its conclusion."

* * *

Queries

WHY does the fair soprano try
To imitate a wood-bird's quavering?
Perhaps the soaring diva's art consists in wavering
Between an F in alt and E that's high?

Why's the conductor ever plunged in sadness
Unless the wood-winds whine and brass is roaring?
Perhaps his is an art of perspiration-pouring,
And wild gesticulation calms his madness?

The disease, does she never cease declaiming,
The Poets' Union never make protest?
Full many worthy rhymes are thus to winds addressed:
Perhaps at sales of copies she is aiming?

Last, but not less than these, the bass,
Whose lowest tones are never heard—
Why does his vocal buzzing never tire the bird?
Perhaps vibration benefits the face? . . .

* * *

Pert Paragraphs

A LOCK of Liszt's hair, according to a recent report, is to be shortly offered at auction. Now is the time for thrifty tonsorial artists to get busy hoarding chance snippings from our young composers!

* * *

PHONOGRAPH records have recently been issued of the voice and art of last season's most acrobatic and magnetic diva. Perhaps the celebrated hand-springs and staircase descents *au rouleau* are indicated by occasional audible thuds in the music?

* * *

The Home-Coming

ONE of the hitherto unrecorded Trials of the Prima Donna comes when, upon the occasion of her Return to her Native Heath, the village daily issues a special advertising supplement devoted to the various trades and professions of her early friends. Recently a soprano of high renown underwent this species of Triumph. The legends underneath the photographs of ardent admirers read as follows, except that here the anonymity in persons and institutions is preserved:

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"Congratulations to Madame Trillenpipe from the Padlockenbolt Bank."

"Welcome to Miss Velma Trillenpipe, Bushboro's Own Prima Donna, from Benjamin Briefplea, Attorney-at-Law."

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P. S.—The strain of inventing Dickensian terminology causes us to stop at this point.

* * *

The Examination

THERE recently appeared in the columns of a contemporary what is probably a record list of students' "slips" in answering the potent examination question. Full returns on the "music memory" and other contests of this land in the year just ended are unfortunately not available. But we wager that not infrequently were the talents of one Wagner, the music-dramatist, and another erstwhile wizard of the baseball diamond lamentably confused!

We submit this list, with acknowledgment to Alec Rowley, who did the good work of compilation:

Q. How many piano pedals are there, and what are their names?

A. There are two pedals—the soft and the hard.

Q. What is a nocturne?

A. A nocturne is a piece you play in the open air.

Q. What is the meaning of a dot placed after a note?

A. A dot placed after a note raises it half-a-semitone.

Q. How many forms of the scale are there?

A. Two. The diatonic and the chromic.

Contemporary
American Musicians

No. 223

Louis Gruenberg

LOUIS GRUENBERG, pianist and composer, was born in Russia in 1883. He was brought to America when he was two years old, and received his general education in the public schools of New York. After some preliminary piano work with Adele Margulies in New York, he went abroad, studying at the master school in the Vienna Conservatory. Later he studied piano and composition with Busoni. He made his debut with the Berlin Philharmonic conducted by Busoni, in 1910, and subsequently appeared in recital tours through Russia, Germany,



Louis Gruenberg

Norway, Sweden and other countries. He also was guest conductor in the Staatstheater in Kiel, in Görlitz, Bergen and other cities. He returned to America with Busoni and composed an opera, "The Bride of the Gods" for which Busoni wrote the libretto. Here he appeared as accompanist and co-artist with Eddy Brown, Mme. Povla Frijsh, Marguerite Namara, Thibaud, Mme. Barrientos, Dambois and others. In 1919 he appeared in recital at Aeolian Hall presenting some of his own writings, among them "Five Impressions" based on oriental themes. In 1921 he was awarded the Flagler prize of \$1000 for his symphonic work, "The Hill of Dreams," which was played by the New York Symphony. Among his writings are sonatas for violin and piano, a number of songs, piano works, a symphony, piano concerto, chamber music works, etc. He is one of the founders of the American Composers' Guild and also a director of the International Composers' Guild.

HEAR SCRANTON CHOIRS

Six Societies Join in Program for Music Week—Visits of Artists

SCRANTON, PA., June 3.—More than 2000 persons, it is estimated, gathered in Town Hall on May 3, to hear six choral societies unite in a program, as part of the State's music week. John T. Watkins and David Jenkins conducted, and the choruses participating were the Dr. Parry Male Chorus, Liederkrantz, Junger Männerchor, Ladies' Musical Club, Scranton Choral Society and Semi-Centennial Choir. Llewellyn Jones and Frieda Nordt were accompanists.

During the week programs were given by the public schools, under W. W. Jones, supervisor of public school music, and the orchestras from the Central High and Junior High Schools appeared. Of interest was the singing contest between the Central and Technical High Schools, in which the former forces won. Programs were also given by the Scranton Conservatory, Marywood College, St. Cecilia's Academy and St. John's Parochial School.

Five churches united in special services at the First Welsh Baptist Church. The Kiwanis Club presented the Bauer-Kiwanis Orchestra and Glee Club in recital, conducted by D. M. Reynolds. Mrs. Dorothy Page Conrad, soprano; Mrs. Ruth McDonald Pierson, contralto; Jack Jones, tenor, and Samuel Bevan, baritone, were soloists.

Charlotte Peegé, contralto; Philip Sevesta, harpist, and Florence Brinkman, pianist, gave a concert at the Y. M. C. A. auditorium, recently, under the auspices of the Elizabeth DeLacy Tent, No. 10, of the Daughters of Veterans.

Ulysses Lappas, tenor, was the soloist at the second annual concert of the Hellenic Orthodox Church at Casino Hall on May 17, and had to give several encores. Operatic arias and Greek songs comprised the greater part of his program. William Mais, violinist, and the Scranton Ladies' Club, conducted by John T. Watkins, also contributed to the program.

The Junger Männerchor, under the baton of Mr. Watkins, gave its annual spring concert in Casino Hall on May 19, and was acclaimed in a number of choruses. Mr. Watkins, who has been conductor of the organization since 1906, was presented with a silver loving cup. William A. Jones, baritone, was soloist with the choir in Herbert's "Angelus." Helen Newitt Evans, soprano, sang a number of solos. Francis Moore and Llewellyn Jones were the accompanists.

Daniel J. Murphy gave the twentieth organ recital of the North Eastern Pennsylvania chapter of the American Guild of Organists, at the Church of the Nativity. His program was devoted to Bach, Homer Bartlett, Pierné and Saint-Saëns. Edward Cusick, violinist, was assisting artist. MRS. J. E. SICKLER.

Staten Island St. Cecilia Chorus Heard

The St. Cecilia Women's Chorus of Staten Island, under the direction of Howard Barlow, was heard in a program of classic, romantic and modern music in the Dutch Reformed Church of Port Richmond on the evening of May 11. Beethoven's "God in Nature," sung by the chorus and Mrs. McKee; Schumann's "Walnut Tree," with Mrs. Dessin, violinist, and Schubert's "Onnipotence," with Mrs. Swett, disclosed the ambitious nature of the program and the ability of the chorus as a singing organization.

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Other numbers which were well presented under the baton of Mr. Barlow were "Hymn to the Sun" from Rimsky-Korsakoff's "Coq d'Or," "Ave, O Maria" by Zandonai, "When Fairies Reigned" by Koechlin and Strauss' Serenade. A trio by Thomé was given by Mrs. Dessin, Mrs. Ralph and Mrs. Haydock. The soloists included Mrs. Sullivan, who was heard in a Handel aria; Miss Gould, pianist, in numbers by Schumann and Chopin; Laura Hillyer, a guest of the club, in piano numbers by Rubinstein and Friml; Mrs. Prall in "Depuis le jour" from "Louise," and Mrs. Dessin in a number by Saint-Saëns.

Negro Music Forms Part of Hampton Institute Celebrations

HAMPTON, VA., June 3.—A concert of negro music was presented as part of the anniversary exercises of Hampton Institute by the Hampton chorus of 800 voices. A large audience, including many visitors from the North, heard the interpretation of the Negro melodies by the student singers as these are rarely heard in the North. The program included such well-known Negro folk-songs as "I Want to Be Ready," "Go Down, Moses," "Little David, Play on Your Harp," "Sometimes I Feel Like a Motherless Child," "I'll Never Turn Back," "Sinner, Please Don't Let This Harvest Pass," "I Know the Lord" and "Swing Low, Sweet Chariot." An address on "The Message of Negro Music" was made by Richard Wilson Howe. Hampton is one of the centers of Negro music, and for forty years this institution has been teaching its students the value of these songs. The Hampton singers heard throughout the North have made this institution famous for its Negro music. The state of Virginia, where Hampton is located, is especially rich in the folk lore of this music. These songs were planted in that state when a vessel arrived at Jamestown, Va., in 1619, with twenty slaves. CLEVELAND G. ALLEN.

Orchestral Engagements for Maria Ivogün Next Season

Maria Ivogün, coloratura soprano, who will return to America for her second season next January, has been engaged to appear as soloist with the Minneapolis Symphony in Minneapolis and St. Paul; with the Chicago and St. Louis Symphonies, and with the New York Symphony in New York and Philadelphia, in addition to recital engagements in Kansas City, Detroit, Pittsburgh and other cities.

Marcus Kellerman in Ohio

Recent engagements for Marcus Kellerman, baritone, included appearances in César Franck's "Béatitudes" with the Toledo Choral Society under the direction of Mrs. Mary Megley, and in the rôles of Ramfis, the King and Amonasro in a presentation of "Aida," with the assistance of the Cleveland Orchestra under the direction of Karl Echman, before the Federated Women's Musical Club Convention and the Ohio Music Teachers' Association in Granville, Ohio.

Johnstown Fortnightly Club Performs "Cavalleria Rusticana"

JOHNSTOWN, PA., June 3.—A performance of "Cavalleria Rusticana" was given recently by the Fortnightly Musical Club, conducted by Silvio Landino. The performance was worthy of high praise, the chorus of seventy-five members singing with a precision and verve which showed expert training. Grace Sefton Mayer, soprano, a pupil of Oscar Saenger, was the Santuzza, and the other participants included Mrs. J. Ross Horne, soprano, as Lola; Martha Hersberger, mezzo-soprano, as Mama Lucia; Fred L. Sharpe, baritone, as Alfio, and Edward P. Byers, tenor, to whom special praise must be accorded, as Turiddu. A large audience attended the performance, which was given at the Cambria Theater. GORDON BALCH NEVIN.

Engagements for Richard Crooks

Richard Crooks, tenor, who has been engaged for seven performances next season as soloist with the New York Symphony, has just been booked to sing for the Rubinstein Club of New York, at the Waldorf-Astoria during its course next winter. Mr. Crooks recently returned from the Keene, N. H., Festival, where he achieved a notable success.

Felix Salmond, the English 'cellist, will give a joint recital with Harold Bauer, the pianist, at Carnegie Hall on Dec. 27. This is the third New York engagement booked for Mr. Salmond by his manager, Annie Friedberg, for the first part of next season and before he goes on tour to the West.

HARRISBURG CLUB BIRTHDAY

Wednesday Organization Surveys Forty Years of Steady Activity

HARRISBURG, PA., June 3.—About 600 persons, including present members, charter members and junior members of the Wednesday Club, met and celebrated the fortieth anniversary of the organization on May 17 at the Harrisburg Country Clubhouse. The program of the afternoon included an address of welcome by Mrs. Arthur H. Hull, president; greetings from Mrs. Joshua W. Sharpe, the first president, and short talks by Mary Sargent and Jennie Dull, the second and third presidents, respectively.

The club, which began its career with twenty-five active members, now has 1200 members of different classes, and has also a list of sustaining patrons. During its existence it has brought many artists to this city. In addition to its other activities, it carries on wide philanthropic work, and an assistance fund is established to aid a worthy music student each year. An endowment fund has also been started to further the settlement work of the organization. The student members include younger musicians who may some day be active members. At present the younger members have a string ensemble of twenty-six players. MRS. WILBUR F. HARRIS.

Virginie Mauret Presents Dance Program in Newark, N. J.

NEWARK, N. J., June 3.—A dance program of artistic beauty was given by Virginie Mauret, in the Lecture and Entertainment Course under the auspices of the Newark Teachers' Association on the evening of May 18. Miss Mauret had the assistance of George Rabinowitz, violinist; Julian Kahn, cellist, and Mortimer Browning, pianist, in a program designed to disclose the versatility of her art. Her principal numbers were two Chopin Waltzes, a Bach Gavotte, Danse Egyptienne by Moussorgsky, the Allegretto movement from Beethoven's "Moonlight" Sonata, "Zigeunerweisen" by Sarasate and Danse Russe by Tchaikovsky. The trio added to the enjoyment of the program by playing numbers by Weber, Bach, Schubert, Beethoven, Dvorak and Tchaikovsky.

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PLAN FREE MUSIC FOR DETROITERS

Chamber Society to Develop Series—"News" Forms Orchestra

By Mabel McDonough Furney

DETROIT, June 5.—At the annual meeting of the Chamber Music Society, it was voted to discontinue the course of artist concerts next season, and to concentrate upon the free concerts in civic institutions. Clara Dyar was re-elected president; Mrs. Horace E. Dodge, first vice-president; Mrs. Charles E. Baird, second vice-president; Christian Leidich, secretary, and J. Gourlay Armstrong, treasurer.

The Detroit News has recently organized an orchestra of sixteen pieces to broadcast music daily over the radio and to play free for churches, societies and non-commercial bodies. Otto Krueger, of the Detroit Symphony has been engaged as conductor, and the personnel also includes Maurice Warner, Herman Goldstein, Armand Hebert, V. P. Coffey, Frederick Broeder, Eugene Braunsdorf, Thomas Byrne, R. M. Arey, V. Pezzi, Albert Stagliano, Floyd O'Hara, Max Smith, LeRoy Hancock and Arthur

Cooper, all of the Detroit Symphony.

Kathryne Slagle, contralto, was presented in recital by Carl Van Ezerman recently. Miss Slagle had the assistance of Margaret Terry, soprano, and Ford A. Cary, tenor, who contributed several operatic numbers.

The Detroit Concert Quartet of which Gertrude Heinze Greer is director and accompanist appeared in concert on May 23. The quartet is composed of Augusta Welker, soprano; Helen Kennedy Snyder, contralto; John Konecny, tenor, and Elwin C. Greer, baritone. The program was given under the auspices of the Michigan Club of Detroit.

Mrs. McKenzie-Wood was hostess at a studio tea on May 25 in honor of Blanche Patterson of Chicago, and formerly of Detroit. Mrs. Patterson contributed several groups of songs and an aria from "Madama Butterfly," and Evelyn Carr assisted as accompanist.

Royal Dadmun came to Detroit last week to coach a large number of local singers at Charles Frederic Morse's studio, "The Loft." Mr. Morse's Monday afternoon teas, which lasted throughout May, proved thoroughly delightful. Briefly but effectively he traced the development of musical form from the time of Bach up to the present, and the illustrations were given by Gizi Santos, Wayne Frary and himself.

LIMA SCHOOLS AID IN CHILD WELFARE

Young Folks Show Talent in Benefit Concert—Welsh Singers' Festival

By H. Eugene Hall

LIMA, OHIO, June 3.—The program given in Memorial Hall on May 20 in the interests of the Child Welfare Association, was a marked success. Children ranging in age from four to fourteen years took a prominent part in the program, the first part of which was given over to dancing, singing and marching by pupils from the classes of Audrey Akerman Hauenstein, and the second to dancers discovered in the schools by Irene Buckley, physical director of Lima's thirteen district institutions.

Elizabeth Breckinridge, thirteen years old, astonished the audience by her versatility. She danced gracefully, and her technique was excellent. Other children who were prominent were Josephine Peirce, Doris Sayers, and Margaret Leach, and an interesting novelty was the scarf dance by Naomi Lippincott to a lively Bacchanale, bird notes whistled by Mrs. J. M. Morgan. A polka miniature by nine barefooted children was another feature; the "Dance of the Seasons," by twenty High School juniors, was a beautiful picture in color harmonies, with the Maypole ribbons and the costumes of the dancers delightfully matched; and there was great applause also for June and Helen Armstrong, six and four years old, in the Japanese figure, "Cherry Blossoms," and Ruth Brunk, six, in "Nursery Rhymes." May Duffey, of the school supervisors' staff, was at the piano.

Lovers of the old Welsh songs were entertained by a fine exposition of this music on May 28 at the Congregational Church in Gomer. This, the Gymanfa

Ganu, the Eisteddfod of the church, is virtually a religious song festival. Very few of these festivals are given in this country, but such as are observed attract thousands. The Gomer concert, given under the auspices of the Gomer Church Choir, was under the leadership of Rev. R. R. Davis, of Wilkesbarre, Pa., well known as a conductor of these church festivals in this country. He preached two sermons—one in the morning in the English language, the other in the afternoon in Welsh. Officers of the choir are: M. L. Morris, president; J. C. Jones, secretary and treasurer; E. E. Jones and D. H. Roberts, choirmasters, and Margaret Jones, organist.

Conspicuous among the features of the entertainment here of delegates to the state meeting of Lions was a program of music and dancing on the afternoon of May 25. Mrs. P. Reade Marshall as chairman of music arranged this concert.

A trio comprising Josephine Sherwood Mehaffey, violinist; Bernardine Taubken, cellist, and Leona Feltz, a pianist, played two numbers; Dale R. Marshall, tenor, sang two solos, with C. E. Xander at the piano; little Margaret Leach appeared in charming dances, with Mrs. Marshall as accompanist, and Irene Harruff Klinger closed the program with "The Blackbird's Song" and "When I Bring to You Colored Toys."

FESTIVAL IN STAMFORD

Community Choir and Orchestra in Two Concerts

STAMFORD, CONN., June 3.—The May Festival of the Community Chorus and Orchestra was held in the High School Auditorium on May 25 and 26, under the baton of Clayton E. Hotchkiss. Mendelssohn's "Elijah" was sung on the first evening, the choir numbering 150 voices. The soloists were: Mrs. William R. Troy, soprano; Elizabeth Cameron Sweet, contralto; Ralph W. McCarter, tenor, and Albert Webb, baritone. The double quartet comprised: Theresa Hoyt and Mrs. Ellery E. Peckham, sopranos; Elizabeth Cameron Sweet and Leila Joel Hulse, contraltos; Henry G. Wasserlein and George O'Brien, tenors, and E. E. Stidham and Marvin R. Doty, basses.

The orchestral program on the second evening included Mozart's Symphony in G Minor, Beethoven's Concerto in G, with Barrian Shutes as an artistic soloist; Sibelius' "Valse Triste"; MacDowell's Romance, Op. 39, No. 3, and Thomas' "Raymond" Overture. The auditorium was filled at both performances, and choir and orchestra were warmly applauded. J. W. COCHRAN.

Easthope Martin's quartet cycle, "The Mountebanks," was sung with success by the University Quartet of Lincoln, Neb., before the annual convention of the Nebraska Music Teachers' Association recently. The members of the quartet are Mrs. Lillian Polley, soprano; Mme. Gilderoy Scott, contralto; Homer Compton, tenor, and H. O. Ferguson, baritone.

TOLLEFSEN PUPILS PLAY

Give Two Programs of Piano and Violin Numbers in Brooklyn

The violin and piano pupils of Carl H. Tollefsen and Augusta Tollefsen were heard in two programs at the Manual Training High School, Brooklyn, on Thursday and Friday evenings of June 1 and 2, the senior pupils appearing on the first, the junior pupils on the second evening.

On Thursday evening's program the pianists were Edith Roos, Elizabeth Murphy, Kathryn Makin and Isabel Gould. Mrs. Tollefsen's pupil, Julius Koehl, played a Liszt group and also took part in a Godard Trio with Anita Palmer, violinist, and in trio pieces by Ganne and Brahms with Mercedita Wagner, violinist. Paul Kefer, cellist of the Tellefsen Trio, assisted in these ensembles. The violinists were Otto Bender, Lillie Davidson, Bernhard Knudsen, Anita Palmer and Mercedita Wagner. Miss Davidson, Miss Palmer, Miss Wagner and Theodora Ecklund closed the program in Fritz Stang's "May Pleasures" for four violins and piano, Mr. Koehl being at the piano.

Opening the junior students' program, Mendelssohn's "War March of the Priests" from "Athalia," arranged for four violins and piano by Gustav Saenger, was performed by Manual Price,

Sidney Horwitz, David Eigenfeld and Arnold Lebell. All of these were heard in violin solos, as were Julia Tennenbaum, Leona Mischel, Eleanor Johnson, Elizabeth Baker and Margaret Jensen. Mrs. Tollefsen's students included Edith Margolies, Bella Risikoff, Edith Markowitz, Clara Markowitz, Edith Pomeranz and Richard Bender. The program closed with Dancala's Symphony No. 3 for two violins and piano, played by Sidney Horwitz and Manual Price.

Throughout both programs a high standard of excellence was exhibited, and Mr. and Mrs. Tollefsen were warmly congratulated on the admirable showing which their students made.

Frank Bibb to Head Singing Department at Peabody Summer School

Frank Bibb, New York musician, will head the department of singing at the summer school of the Peabody Conservatory, Baltimore, which will be in session from July 3 to Aug. 12. Mr. Bibb will be assisted by Elizabeth Gilbert, who will join the Peabody Staff for the first time at this session. Mr. Bibb is established in New York as a voice teacher, coach and accompanist, and has been associated with the Peabody Winter School. Miss Gilbert was formerly head of the voice department at Lawrence Conservatory, Appleton, Wis., and State Normal, Pittsburg, Kan. As a concert singer she is well known in the Middle West.

"A Singer of Exceptional Vocal and Interpretive Talents"

Deems Taylor in New York World, April 5, 1922

JOHN BARCLAY

ENGLISH BARITONE



Photo Rembrandt Studio

Soloist North Shore Festival Evanston, Ill., May 25, 1922

Herman Devries, in the Chicago EVENING AMERICAN, May 26th, 1922.

"BARCLAY VOICE SCORES"

"The soloists were all known here except John Barclay, but after last night it would be difficult to forget him."

He has a very fine voice, so beautifully trained that, even though it is not extraordinarily voluminous, it filled every corner of the Patten Gymnasium.

He understands the finesse of singing both from the standpoint of vocal technic and articulation. He was justly and enthusiastically applauded."

Karleton Hackett, in the Chicago EVENING POST, May 26th, 1922.

"Mr. Barclay told us he 'was a Grecian poet' and said so with such fine sincerity and with so distinct an enunciation that we believed it and became interested."

Mr. Barclay summed it up with breadth and power. A rich resonant voice with a manliness about it most grateful."

Edward Moore, in the CHICAGO TRIBUNE, May 26th, 1922.

"Mr. Barclay gave an excellent performance."

Maurice Rosenfeld, in the Chicago DAILY NEWS, May 26th, 1922.

"John Barclay exhibited a voice of penetrating quality, resonant, clear and warm, and admirably handled."

Paul Bloomfield Zeisler, in the Chicago HERALD EXAMINER, May 26th, 1922.

"John Barclay a very capable baritone, did his solos with distinction and lyric sensitiveness."

Mr. Barclay's numerous engagements during his first season in America included appearances with the New York Philharmonic and Philadelphia orchestras, the Mendelssohn Choir of Toronto, Can., and more than thirty other important concerts.

He is now being booked for the coming season—1922-1923.

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LONGVIEW, TEX., ENLIVENED BY TWO DAYS OF MUSIC

Local Societies Arrange Festival in
Which Choirs and Children
Are Prominent

LONGVIEW, TEX., June 3.—Leading features of the second annual East Texas Festival, in the Rembrandt Theater on May 11 and 12, were comprised in the program of music of various nations, given by the Longview Music Club; the singing of the "Peter Pan" Cycle, and the demonstration given by the school children.

This festival was instituted by the Monday Music Club of Marshall, Texas, under the presidency of Mrs. Jesse Blacklock and the general chairmanship of Mrs. P. H. Manire, with Alfred H. Strick, dean of the College of Marshall, planning and directing the initial performance.

This year the Music Club and Choral Society of Longview have worked for the success of the festival, with Mrs. Knowles Shaw Melton as general chairman, and Mr. Strick also taking an active share in its direction. The Longview Chamber of Commerce, Rotary Club and Lions' Club assisted materially in promoting the enterprise.

The Monday Music Club of Marshall was warmly applauded on the first day in Denza's song cycle, "A Garden of Flowers," conducted by Mrs. W. S. Ross. Katharine Frazier sang H. Lane Wilson's "Waltz Song" in effective style. B. G. Schenck of the violin department of the College of Marshall played Svendsen's Romance admirably. The Hallsville Music Club, conducted by Mrs. C. F. Haywood, appeared with success in the chorus "Come Where the Lilies Bloom," and Gordon Hill, a young tenor, pupil of Mr. Strick, created an impression by his singing of "Come, for It's June!" Mrs. N. P. Turner, Mrs. Lowrey, and Mrs. Morley were presented by the Marshall Music Club as soloists. Especially interesting was the solo given by Mrs. Edwin Morley, who was encored. The Wednesday Choral Club of Jefferson aroused enthusiasm in the sextet by Vincent, "Blow, Soft Winds." The Coterie Club of Tyler, under the leadership of Mrs. Louis Durst, sang excellently Tosti's Serenata. Mr. Witt, conductor of Tyler Band, played commendably a cornet solo.

The president of the State Federation of Music Clubs, Mrs. James Hambrick, was introduced by Mrs. Melton, who spoke of the work she has been doing all over the state for the advancement of music, and paid tribute to her loyalty and devotion to this cause.

An excellent public demonstration of their training was given on the second afternoon by the Kindergarten boys, primary girls, Junior Music Club, and the High School Glee Club. For weeks past the different teachers and the children's mothers, who prepared the costumes, worked hard for the success of this part of the program.

The second part of the program was devoted to the "Peter Pan" Cycle, taken from the play of J. M. Barrie and set to

music by Trevalsa. For this work twelve voices (three to each part) were selected from the choirs of Longview, and this was decidedly the most artistic and finished performance of the festival. The music is in keeping with the delightful atmosphere of the play. The soloists were Mrs. Knowles Shaw Melton, Mrs. B. H. Bivians and Nelle Hall, sopranos; Mrs. Barton, Mrs. Sweeney and Miss Smith, contraltos; Mr. Marshall, Mr. Foster and Mr. Carlock, tenors; Mr. Livesey, Mr. McCurdy and Mr. Eckman, basses.

The climax of the festival was the closing program on Friday night. The Longview Music Club had been studying music of various nationalities during the year, and it was this feature they carried

out in this program. It was effective, and of novel interest.

The "Pilgrim's" Chorus was sung, followed by solos from different countries, in the native costumes of those countries, by singers of the Longview Music Club, and in every way their work was praiseworthy. Other choruses sung were "In Sunny Spain" and "Hail to the Dawn," an arrangement from "Poet and Peasant." The assurance and precision in attack and release were notable under the baton of Mr. Strick. Mrs. Charles Cobb was greatly applauded for a violin solo.

The accompanists were Verta Eckman, Mrs. F. G. Whitlock, Mrs. Emory Boring, Jewel Broadfoot, Mrs. Witt and Mr. Strick. B. D.

Charles Wakefield Cadman in Benefit Concert in Tucson, Ariz.

TUCSON, ARIZ., June 3.—An addition to the season's concerts was the appearance of Charles Wakefield Cadman on the night of May 17. Mr. Cadman was assisted by Margaret M. Morris, soprano, and Sol Cohen, violinist. The trio was greeted with enthusiasm. Especially enjoyable were Mr. Cadman's own numbers and the descriptive talks preceding the music of the "Omar" Suite, which he has recently completed. The Young Woman's Christian Association of the University of Arizona sponsored the appearance of these musicians for the benefit of a fund to be used in securing a secretary for the campus association. Similar entertainments will be given next year. O. E. Weaver, director of music at the University of Arizona, is planning a tour of the State for the University Glee Club and Quartet. The organizations have been very successful in local concerts.

LOIS ABBIE CORNELL.

Roderick White and Lester Donahue Give Los Angeles Sonata Recital

LOS ANGELES, CAL., June 3.—A sonata recital was given by Roderick White, violinist, and Lester Donahue, pianist, at the Gamut Club on May 16. The numbers played were the Bach-Schumann Praeludium from the E Minor Sonata for violin; the Brahms Sonata in A for piano and violin; the Scriabine Sonata for piano, and the Grieg C Minor Sonata for piano and violin. The performers showed marked technical expertness.

W. F. GATES.

Pupils of Frida Stjerna Active in San Antonio

SAN ANTONIO, TEX., June 5.—Pupils of Frida Stjerna, Swedish soprano, who removed her studio from New York to San Antonio this season, are actively engaged in concert and recital work. Ann Warren, mezzo-soprano, sang at the weekly luncheon of the Lions' Club on May 17, and was soloist with Rodgers Band in Brackenridge Park on the following night. On May 19 she was one of the soloists at the annual banquet of the Kiwanis Club. Mrs. Carpenter, soprano, was also heard upon this occasion. She was soloist at the chamber music concerts given recently at the St. Anthony and Menger hotels. Roy Wall, baritone, has fulfilled a number of local engagements in other cities, among which was a concert appearance with Thurlow Lieurance, composer. Other pupils who have been studying with Mme. Stjerna and who have been heard publicly are Mary West Ward, Lily Wall, Margaret Saft, Mattie Street, Bertha De Castro and Margaret West.

Pasadena Players Succeed in Savoy Opera

PASADENA, CAL., June 3.—The Pasadena Community Players made a great success with their first venture into the realm of light opera, Gilbert and Sullivan's "Ruddigore." Will Rounds conducted an ensemble of fifteen players from the Pasadena Community Orchestra. Gilmore Brown was dramatic director, assisted by Ruth Bolgiano. Principal parts were sung by George Reis, Louise Dorr, Gretchen Altpeter, Walter W. Ogier, Marjorie Sinclair, Edward

Murphy and Edward Atlee. Capacity houses were the order the first week.

MARJORIE SINCLAIR.

Fergus County High School, Mont., in May Festival

LEWISTON, MONT., June 5.—Students of the Fergus County High School gave their first May Festival this year, when interesting programs brought forward the High School Orchestra, the Girls' and Boys' Glee Clubs, conducted by J. W. Ewer, head of the music department of the school; the Girls' Sextet, comprising Murna Martin, Esther Dahl, Kathleen Nangle, Edith Moore, Dorothy Downing and Marjorie Brown, with Emily Bottcher as accompanist; the String Quartet, consisting of Pauline Dugart, Olive Strickland, Clifford Dobson and Bessie Brown, and many vocal, piano, and violin soloists, pupils of Mr. Ewer, Sue Kenny, Gertrude Rosemund, and Janet Thielke, members of the school faculty. Pupils of Paulen Crego, Grace Pennock, and Christine Hilger also appeared during the festival.

Schumann Heink First Artist to Visit Norfolk, Neb.

NORFOLK, NEB., June 5.—For the first time a visiting artist appeared in this city when Ernestine Schumann Heink gave a recital at the Grand Theater on May 19, under the auspices of the Norfolk Concert Association. It is estimated that 1100 persons heard her, and 500 others were turned away. Mme. Schumann Heink gave an artistic program, assisted by Florence Hardeman, violinist, and Arthur Loesser, pianist.

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Helena Marsh Is Successful as Singer After Training Entirely American

(Portrait on front page)

A TYPICAL product of American training is Helena Marsh, contralto, formerly a member of the Metropolitan Opera Company, who, without the aid of a European reputation, has achieved success in her native land. Miss Marsh was born in Corinth, N. Y., but spent most of her girlhood in Brooklyn. At first, like several other singers, she seemed destined to become a violinist and took up the study of this instrument under the late Henry W. Schrader. She soon discovered that her favorite medium was the voice and determined to turn to singing.

Many obstacles had to be surmounted. When she was thirteen her mother, who had been a brilliant pianist and singer, died, leaving her without money. Her relatives were opposed to her career as a singer. Nevertheless, she persisted, and obtained a position in a small church in northern New York, where she augmented her earnings by playing on the violin. She continued her choir work, and it was at a critical moment in her career that Anna Case, American so-

prano, heard her and took her to her own teacher, the late Mme. Augusta Ohrstrom Renard, under whose guidance she received her training.

Miss Marsh became a member of the Metropolitan Opera Association in 1918, appearing with the organization the following season. Since then she has made many concert appearances, one of the most successful being as soloist at the New York Stadium Concerts, when she sang before an audience of 6000 with the National Symphony, under the conductorship of Walter Henry Rothwell. Miss Marsh has appeared in recital at Aeolian Hall with success.

Appoint Ella F. Gaver Assistant Music Supervisor in Springfield, O.

FOSTORIA, OHIO, June 3.—Ella F. Gaver, who came here from Chester, W. Va., four years ago, as music supervisor, has been appointed assistant supervisor of music in her home town, Springfield, Ohio. During the years she has been here, Miss Gaver has raised the standard of music in the schools to a high level. Her new position will afford

better opportunity for her abilities. Miss Gaver is a graduate of the music department of Cornell University, and expects to pass the summer in Chautauqua.

Concord High School Organizations Give Concert

CONCORD, N. H., June 3.—The organizations of the High School were heard in concert recently under the leadership of Charles S. Conant. The assisting artist was Morris Burroughs of Nashua, boy soprano, with Edna Bean as accompanist. The High School Orchestra, Mandolin Club, and the Boys' and Girls' Glee Clubs had a part in the program. A unison song was given by Fred Brown. Ruel Colby and Oliver Normandeau. Hilda Buchan played a piano number, and Cyril Datson sang a solo. There were many encores, the concert being praised as one of the best given by the school for years. The proceeds will go to the benefit of the Athletic Association. MRS. F. M. FRISSELLE.

Philadelphia Organist Wins DePauw University School Prize

GREENCASTLE, IND., June 3.—The prize offered by the DePauw University School of Music for the best short organ composition has been won by Harry J. Banks, Jr. The prize-winning composition is entitled "The Cuckoo." Mr. Banks is organist of Girard College, Philadelphia, and has published several works. The school will offer this prize yearly, according to a recent announcement by Robert G. McCutchan, dean.

Carl Herring Joins Cincinnati Conservatory Faculty

CINCINNATI, OHIO, June 3.—Carl Herring, former pupil and assistant of Marguerite Melville-Lisniewska in Vienna, arrived in this country recently to join the faculty of the Cincinnati Conservatory. At the Ohio Music Teachers' State Convention, held in Granville, Mr. Herring, together with André de Ribautpierre, violinist, of the Cincinnati and Cleveland Conservatories, gave a highly interesting and successful concert, playing among other things the Kreutzer Sonata of Beethoven and the Poème of Chausson. Mr. Herring was especially applauded for his performance of the Symphonic Variations of Schumann. He will give his first recital in Cincinnati in June.

Heidelberg University Glee Clubs Heard in Annual Concert

TIFFIN, OHIO, June 3.—The Glee Clubs of Heidelberg University were heard under Oswald Blake's leadership in their annual home concert at the Grand Theater on May 12. Phoebe Settlage, soprano; Mr. Blake, tenor; James Seybert, baritone; Willard Rhodes, pianist; Harry R. Behrens, violinist, and John Knight, reader, assisted the clubs in a miscellaneous program; and the second part of the entertainment comprised Bliss' "The Feast of the Little Lanterns," in which the principal rôles were sung by Laura Zimmerman, Esther Strassburger, Aleta Smith, Josephine Shirer, and Gene English. There was a full house.

Martha E. Pettit Plays Piano Work by Florence Parr Gere

BEVERLY, N. J., June 3.—Martha E. Pettit, pianist, was heard in recital on May 16, playing a well-arranged program with style and discrimination. She is a prize winner of the Paris Conservatoire. Numbers by Bach, Schumann and Chopin were included in her program, and "Children's Laughter" by Florence Parr Gere was especially well received. Mrs. Gerald Effing, soprano, was assisting artist, giving with success an aria from "Tosca" and four numbers by Miss Gere.

St. Margaret's School of Waterbury, Conn., Wins Singing Prize

GREENWICH, CONN., June 3.—St. Margaret's School of Waterbury, Conn., was awarded first place in the annual singing contest among the western Connecticut preparatory schools for young girls. This contest instituted six years ago by Rosemary Hall, a local school was held this year on May 13, and the award was made by a committee composed of Seth Bingham, instructor of music at Columbia University; John Doane, organist of the Church of the Incarnation, New York; and Franklin Robinson of the New York Institute of Musical Arts.

The other entries in the contest were from the Hillside School of Norwalk and Rosemary Hall. Each institution was represented by twelve girls, who sang without accompaniment four songs each with original words set to familiar music. A part song, chosen by the committee, was then sung by each team in turn. Henry Smart's "Rest Thee on this Mossy Pillow" was chosen for the test. Each chorus also sang a song with words and music written by a member of its school. The winning school receives a silver loving cup. J. W. COCHRAN.

Church and School Organizations Furnish Bellingham Programs

BELLINGHAM, WASH., June 3.—Organizations of the Normal School were presented in a concert given before a capacity audience in the Normal School Auditorium recently. The Choral Club, the Normal Quartet and a number of soloists appeared, under the leadership of Florence Fox Thatcher. The School Orchestra, conducted by John Ray Williams, was also heard. An operetta, "The Gate of Dreams," was performed by 140 students of the Washington Public School, under the direction of Lillian Mohr, supervisor of music. Those who assisted were Marie Armstrong, Edith Westley, Dorothy Gooch, Amy Cleary, Frances Green, pianist, and Albert Benson, violinist. The Benson Junior Orchestra also played. H. Goodell Boucher directed a play recently given by the "Three M's Club" of the Methodist Episcopal Church in the Whatcom High School Auditorium. The cast included Leonard Adams, Gaylord Lane, Allen Green, Ray Lutz, Carl Sheets, Wesley Ball, Francis Barry, Whitfield Smith, Russel Lind, Lloyd Hatley, Gilbert Benton, Gertrude Morgenthaler and Vera Jenkins. The Franklin Public School Orchestra was heard in a recent program, which included also solo and dance numbers, given for the benefit of the orchestra. The soloists were Bertha Altose, George Dixon, Donna Altose, Linda Kearns, Alta Boussac, Fanny Altose, Debora Altose, Hilding Osberg, LeRoy Kastner, Florence Breenes and Endora Roth. LULU V. COFFEE.

Mason City Students Perform New Operetta

MASON CITY, IOWA, May 29.—Elizabeth Whittlesey of the music department of the Lincoln High School composed an operetta, "Robin Hood," and conducted its performance by the students at the Lincoln Auditorium. The leading rôles were taken by Francis McDonald, David Holman, Emil Koerber, John Hubetz, Pearl Potter, Ronelda Freitag and Dorothy Ryan. The Lincoln orchestra assisted, and dances were given by the Fairy Ballet. Miss Whittlesey was given a curtain call and, after the performance, was the guest of honor at an entertainment by the teachers of Lincoln School. BELLE CALDWELL.

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LILLIAN BEATEY Lyric Soprano

A Few Press Notices of Recent Appearances

"... Lillian Beatey has a beautiful voice that shows thorough training. She sings without effort and with refinement of style, and displays an intelligent musical understanding that is rare among singers. Her French songs were charmingly done." *Boston Herald*

"... Lillian Beatey was greeted with enthusiasm. She sang her songs with a clear loveliness of tone. One will recall with great pleasure her rendering of the old but pleasing 'Flow Gently Sweet Afton.'" *Boston Transcript*

"... Lillian Beatey possesses a lovely lyrical soprano voice. Her excellent diction and her perfect understanding of the text, as shown in her interpretations, gave her listeners great pleasure."

Manchester (N. H.) News

"The soloist of the evening was Miss Beatey. She has sung in Providence many times and always receives a hearty welcome. She has a beautiful voice and a charming personality and her diction is perfect. Her French songs, especially 'Depuis Le Jour' were a delight."

Providence (R. I.) Journal

"Lillian Beatey displayed a voice of rare beauty. She is an artist of the highest class, singing with perfect diction and fine expression. She showed a beautiful legato in her aria 'Vissi d'Arte' from 'Tosca' and was obliged to repeat it."

Philadelphia Public Ledger

"Lillian Beatey won bright laurels in singing the part of 'Elsa' in Sullivan's 'Golden Legend.' She was superb in quality and control of voice and she could scarcely have shown a richer and truer sympathy with the nobly inspired maiden. Miss Beatey reached lofty heights in several duet passages."

Winston-Salem (N. C.) Journal

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Cleveland Activities

Cleveland, June 3.

At the annual luncheon meeting of the music committee of the Cleveland Federation of Music Clubs on May 24, speakers were Carl Lohman of the Cleveland Institute of Music; Douglas Moore of the music department of the Cleveland Museum of Art, and Mrs. A. R. Purmort, newly-elected president of the federation. The Federation Chorus, conducted by Mrs. Zoe Long Fouts, sang two groups of songs, with Mrs. J. E. Hikes at the piano. Other numbers were given by Mrs. Frederic C. Nicolaus, violinist; Doris Stadden Kaser, contralto, with Mrs. Harry L. Goodbread and Mrs. Edwin Bottle as accompanists.

The Daughters of the British Empire celebrated Empire Day on May 24 with a concert at which the program was given by Mrs. Ina I. Elworthy, pianist; H. R. Justice, tenor; Mary Prayner Walsh, soprano, and James E. Phillips, bass, with Mrs. Charles E. Scanlon and Mrs. Chandler Kards as accompanists.

With nearly two weeks still remaining of the Cleveland Institute of Music's Membership Month, 425 of the 600 desired members have been added. The high teams reported at last week's meetings were captained by Mrs. John N. Sherwin and Mrs. J. L. Wolf.

"Membership Month is proving itself of very great value to the Institute," said Carl Lohman, chairman of the drive. "Because of the newness of the institution, many Clevelanders have not realized its importance to the civic life of the city. In addition to those who actually have taken out memberships, there are hundreds more who have been given

their first comprehensive idea of the institute's ideals and accomplishments."

Every member is accorded Institute privileges in return for his membership fee. These consist of season tickets to the various lectures and concert courses which will be conducted through the winter.

Howard De Gant, violinist, and Alma Schirmer, pianist, both fifteen years of age, gave a concert on May 18 before the Schumann Club of Cleveland, and at Ravenna, Ohio, on May 19. Mr. De Gant is a pupil of Walter Logan, and Miss Schirmer is Franklyn Carnahan's pupil. Mr. Carnahan has announced a special summer class from June 1 to Aug. 1. This course will include intensive technical training and a comprehensive study of literature.

The weekly organ recital at the Cleveland Museum of Art was given on May 24 by the resident organist Douglas Moore, whose program included numbers by Bach, Couperin, Mendelssohn, Brahms, Horatio Parker, J. Guy Ropartz and F. de la Tombelle.

The final concert of the season by the Chamber Music Society was given on May 28 at the home of Dr. and Mrs. George W. Crile. The Cleveland Quartet, assisted by Beryl Rubinstein, pianist, gave the program. Members of the quartet are: Louis Edlin, first violin; Carlton Cooley, second violin; Samuel Lifschey, viola, and Victor de Gomez, 'cello. G. G. I.

Boston Opera Company Gives "Trovatore" in Fall River

FALL RIVER, MASS., June 3.—The Boston English Opera Company gave "Trovatore" before a large audience at the Academy of Music on May 23. The principal artists, who were heartily applauded, included: Helena Morrill, Dorothy Butt, Frances Moreau, Norman

Arnold, Henry Kungs, Edward Orchard and John Pritchard. The chorus, although not large, was well trained. LOIS A. WARNER.

D'ALVAREZ IN EDMONTON

Contralto Featured in Opening Concert of Alberta Festival

EDMONTON, ALBERTA, June 3.—The Alberta Music Festival opened in Edmonton on May 15, with Marguerite D'Alvarez, contralto, as principal soloist in the first concert. The audience in the Empire Theater surpassed in numbers and enthusiasm any similar gathering in the history of Edmonton. An ovation that began with the entrance of the artist and continued throughout the performance rewarded Mme. D'Alvarez's first appearance in this city. The singer was in splendid voice, and gave four groups of songs, each meeting with hearty applause. "My Bairnie Lad" by Beaumont, was sung delightfully and had to be repeated, and a group of Irish songs took her audience by storm. In her French group Mme. D'Alvarez gave with fine emotional appeal the aria "Mon coeur s'ouvre à ta voix" from "Samson et Dalila," bringing her highest dramatic efforts to its interpretation. The Seguidilla and Habanera from "Carmen" also afforded her hearers infinite enjoyment, and the artist was repeatedly recalled.

Oscar Wagner, pianist, was also heard on the opening night of the festival, achieving a popular success. He played MacDowell's "Eagle" and "The Brook" and a Seguidilla by Albeniz, which had to be repeated in response to the applause. After a second group Mr. Wagner added a Chopin Waltz as an extra.

MRS. MARY H. ALEXANDER.

ARTIST VISITORS IN DUBUQUE

Farrar, Gunster and Malkin Give First Important Concert There in Years

DUBUQUE, IOWA, June 3.—Geraldine Farrar, soprano, assisted by Frederick Gunster, tenor, and Joseph Malkin, 'cellist, appeared before a capacity house at the Grand Opera House on May 18. This was the first concert of any importance given here in years, and proved eminently successful. Claude Gotthelf was an able accompanist. The event was under the management of Mr. Maclay.

Conducted by Martha Zehetner, supervisor of the public schools, the Teachers' Chorus of thirty voices gave its first public concert on May 5, at the Elks Auditorium. Robert MacDonald, Chicago, pianist, formerly of Davenport, was the assisting soloist.

The choir of Columbia College, conducted by Dr. Alphonse Dress, began a tour of northern Iowa on May 20.

Two concerts were given at the Majestic Theater this week by the Oxus Band of forty pieces. John Stuber is conductor of the organization. Solos were given by members of the band. FRANZ OTTO.

Manager Sails for Russia in Quest of Artists

Joseph Mandelkern, concert manager, left New York on June 3 by the President Taft on his way to Russia where he will make a survey of the concert and opera field and endeavor to engage new artists of merit for American appearances during the next season or two. Mr. Mandelkern has arranged for a conference with Lunacharski, Commissar of Education, on the subject of bringing to this country the entire opera company of the Petrograd Marinsky Theater and any new dancers and singers who have attracted notice recently in Russia. Mr. Mandelkern was interested in presenting among other artists in this country Jascha Heifetz, the Balalaika Orchestra and Michel Fokine.

The management of Frieda Hempel has moved to 185 Madison Avenue (at Thirty-fourth Street) and now occupies the corner suite of offices on the sixteenth floor.

WICHITA CLUB CELEBRATES

Pioneer Organization Reaches Thirtieth Year—Students Heard

WICHITA, KAN., June 3.—Members of the Wichita Musical Club and a number of friends assembled Saturday evening, May 27, at the new Broadview Hotel, to celebrate the thirtieth anniversary of this, the oldest musical organization of the city and, with one exception, of the State. The meeting was presided over by Mrs. E. Higginson, one of the few remaining of the original members. The present generation, even a large part of the present membership of the club, can barely realize the noble work performed by Mrs. Higginson, Jessie L. Clark, the late Mrs. Hubert Childe, and others of the early membership.

Through years of struggle this band of earnest women has faithfully held together and fought for higher ideals.

Many letters and telegrams of congratulations were received and read at the meeting. A banquet, at which Jessie L. Clark acted as toastmistress, was held, and an interesting musical program was given.

The following pupils of Otto L. Fischer appeared in recital at the Wichita College of Music on May 25: Augusta Virginia Lampton, Clare Walker, Sally Lahey, Margaret Nicholls, Krelia McChesney, Camilla Yelton, Pauline Maloney, Harry Wilson, Dora Kullman, Vera Haven, Laura Zinser, Ruth Hall and Wilnette Nelson.

Stella Irons Swortwood presented the following pupils in recital on May 27: Bert Grey, Bernice Scott, Arvel Hannah, Ruth Alexander, Nadine Tucker, Pauline Schreffler, Sinna Yeager, Earl Madson, Dale Pickett, Mildred Swortwood.

A notable students recital was given by pupils of Mrs. Minnie Ferguson Owen at the Wichita Theater on May 28. The program was opened with a duet sung by Mrs. Edgar Stewart and Mrs. Carl Johnson. Solo numbers were contributed by Mrs. G. H. Cleveland, Bernice Chenoweth Whitaker, Rita Jenkins, Ilomay Bailey Steiner, Sue Webb Fulton, Mrs. Edgar Stewart, Monte Blunn and Sybil Millison Johnson. In a duet and chorus from "Trovatore" Sybil Millison Johnson and Monte Blunn sang the leading parts. The program concluded with a number by Mrs. Whitaker, Mrs. Myers, Mrs. Bishop, Mrs. Fulton and Mr. Blunn, Mrs. Whitaker, Mrs. Kinahan and Mr. Young. Violin obligatos were played by Evelyn Pickrell. Donald O. Williams was the accompanist.

T. L. KREBS.

Moiseiwitsch to Return for Third American Tour in October

Benno Moiseiwitsch, pianist, will return to America for his third tour of this country next October. The pianist's list of engagements includes visits to Pacific Coast cities prior to his departure for Australia in March for his second visit to that country.

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Federated Clubs of Massachusetts Hold Music Competitions in Boston

Fifth Week of Popular Series by Boston Symphony Brings More Special Nights—Anis Fuleihan Features Own Works in Piano Recital—Berthe and Francesca Braggiotti Present Dance Program

By HENRY LEVINE

BOSTON, June 5.—Mrs. Mary G. Reed, chairman of the contest held by the Massachusetts State Federation of Music Clubs for young professional musicians, has announced the winners of the contest which was held on Friday, May 26, at Steinert Hall. Frederic Tillotson, a pupil of Heinrich Gebhard, was the winner in the piano contest. The judges were Olin Downes, Mabel E. Daniels, and Richard Platt. In the violin contest Marjorie Posselt, a pupil of Emanuel Ondricek, was adjudged the winner by Henry Hadley, Jacques Hoffman, and Henry Levine. The winner of the contest for men's voices was Edward Boatner, baritone, a pupil of Ben Redden. Mr. Boatner has also coached with Agide Jacchia and has won a scholarship at the latter's Boston conservatory. Christobel Hamilton, a pupil of Caroline Hudson Alexander, was the winner of the contest for women's voices. Both vocal contests were judged by Helen Allen Hunt, F. Morse Wemple and Henry Levine.

This contest was distinct from the regular biennial contests held by the National Federation of Music Clubs. It was sponsored by the Massachusetts State Federation for the purpose of training the young professional for the biennial contest which will take place next year. California is the only other state that conducted a similar contest.

Mrs. Reed has been chosen chairman of the judges of the National Biennial contest, to be held next June at Asheville, N. C.

The Boston Symphony completed the fifth week of its "Pops" series on Saturday evening, June 3. Tuesday, May 30, was devoted to a special holiday program, featuring patriotic music. Wednesday, May 31, was Harvard night. The orchestra was assisted by the Harvard Glee Club, under the direction of Archibald T. Davidson. The Glee Club sang

Florent Schmitt's "Chant de Guerre," with orchestral accompaniment. Later in the evening the Glee Club entertained the alumni and students of the university with college songs. For the rest of the week there was the regular miscellany of light concert music, with occasional features by soloists.

A piano recital was given at Steinert Hall on Friday afternoon, June 2, by Anis Fuleihan, who is associated with the firm of M. Steinert & Sons. Mr. Fuleihan played the Schumann Sonata Op. 22, the Chopin Waltz in F minor and Polonaise, Op. 71, No. 2, and a group of his own compositions. The last included "Two Miniatures," a work entitled the "Island of the Goddess Calypso," and a series of Arabian Sketches, consisting of a Prologue, "Bedouin Dance," "Mounajjat," "Serenade in the Desert," and "Fanatic Dance of the Dervishes." Mr. Fuleihan's compositions showed a delightful play of fancy and imagination. They are spontaneous in feeling and adroit in workmanship. Especially characteristic is the Oriental-flavored "Bedouin Dance," arranged for two pianos, the Duo-Art reproducing Mr. Fuleihan's playing on the second piano.

A charming dance program was given by Berthe and Francesca Braggiotti and pupils at Jordan Hall, on Saturday afternoon, June 3. Special attention was given to the choice of musical program and musical accompaniment for the dances. An orchestra, ably conducted by Will Dodge, aided. Berthe Erza, dramatic soprano, was heard in a group of songs by Debussy, Le Barron, and Scott. Highly original was the performance of "Torture," an abstract presentation of a mental process, danced by Berthe and Francesca Braggiotti. The music for this scene was chosen from Ravel's "Danse Guerrière," and performed in four-hand setting by A. L. Steinert and R. Ames.

Boston Singer Weds Architect

BOSTON, June 3.—Marion Godbout, soprano, was recently married to Denis F. Dodd, architect of Providence, R. I. Miss Godbout was formerly with the Boston English Opera Company. During the past season she appeared as soloist with the People's Symphony, the Apollo Club, the Flute Players' Club, the Chromatic Club, and in numerous concerts in New England.

Events at New England Conservatory

BOSTON, June 3.—A reunion committee of the Alumni Association of the New England Conservatory is making an especial effort to bring out a large attendance at the annual business meeting, banquet and commencement exercises of June 19 and 20. The nominating committee has prepared and mailed to alumni the following list of officers for the ensuing year: James E. Bagley, president; Mrs. Charles H. Bond, first vice-president; Walter J. Kugler, second vice-president; Alfred DeVoto, treasurer; Homer C. Humphrey, financial secretary; Henry M. Dunham, auditor; Bertha S. J. Graves, recording secretary; Minnie B. Fox, corresponding secretary; William L. Gray, Mrs. C. L. Overlander, Alice Hamlet and Harold H. Logan, directors. Events of the present week at the Conservatory included a piano recital by Doris Carver, '22, Monday afternoon; piano recital by Lucille Buck, '22, Monday evening; meeting of the junior class,

Wednesday noon; piano recital by Amy J. Markel, '22, assisted by Louis W. Krassner, violinist, Wednesday evening; piano recital by Mary Madden, '22, Thursday evening; dramatic recital by members of the pantomime and rehearsal class, Friday afternoon, and an informal dance by Alpha Chi Omega Sorority on Saturday evening. W. J. P.

Harvard Awards Traveling Fellowships in Music

CAMBRIDGE, MASS., June 3.—Among the annual student awards, Harvard University has announced that the John Knowles Paine Traveling Fellowships in Music have been awarded to Melville M. Smith, '20, of New Haven, and Randall Thompson, '20, of Boston. As Mr. Thompson has also been awarded the Walter Damrosch Fellowship to the American Academy at Rome, he has relinquished the Harvard award.

Fall River Club Votes for Union with Federation

FALL RIVER, MASS., June 3.—The members of the Fall River Musical Club, at a recent meeting, voted unanimously to join the National Federation of Music Clubs. Measures will be taken by the organization's officers to affiliate as soon as possible with the national body. LOIS A. WARNER.

Viola Van Orden Berry and Benjamin Berry in Shrewsbury Recital

SHREWSBURY, N. J., June 3.—Viola Van Orden Berry, mezzo-contralto, and Benjamin Berry, tenor, were heard in a program of solos and duets at the Presbyterian Church on May 26. Mr. Berry sang "There Is No Death," by O'Hara, and pleasingly interpreted an aria from Thomas' "Summer" and

Marshall's "Battle Hymn," for which an organ accompaniment was played by Mrs. Edwin Hobbs. Mrs. Berry was well received in her group of three songs and in duets. Several encores were demanded of both artists. Sara Armstrong of Red Bank gave excellent support as accompanist. The concert was managed by Mrs. J. T. Lovett, Jr. ALBERT P. TAYLOR.

Percy Hemus Talks to Orange Club

ORANGE, N. J., June 3.—Under the auspices of Mrs. William S. Nelson, who is concluding twenty-five years as a concert manager in this city, Percy Hemus appeared before the Woman's Club on May 23, and gave a talk on the aims of the Society of American Singers. Mr. Hemus told of his experiences in playing throughout the country in "The Impresario," the first performance of which outside New York was booked under Mrs. Nelson's management in Orange. The musical program was given by Mrs. D. Webb Granbery, soprano; Janet Adamson, contralto, and Harold Luckstone, baritone. PHILIP GORDON.

Roycrofters Hear Hurlbut for Second Time This Season

EAST AURORA, N. Y., June 3.—Harold Hurlbut, New York tenor, gave his second song recital this season before the Roycrofters on the evening of May 28, and fully maintained the fine reputation which he made upon the occasion of his former visit. His program included arias from Lalo's "Roi D'Ys" and Wagner's "Lohengrin," a group of bergerettes and several songs by American composers. His success with his audience was emphatic and many extras were demanded.

Perley Dunn Aldrich, the Philadelphia teacher of singing, has closed his Philadelphia studio for the summer and has gone to his summer home at Hague on Lake George, N. Y., where he will give lessons to a few pupils during July and August.

Mary Clark to Sing Next Season in Middle West and New England States



Mary Clark, Soprano

BOSTON, June 5.—Mary Clark, soprano, has closed a successful concert season, having sung to more than 100,000 persons in New England, and has already booked for next season thirty appearances, chiefly in New England and the Middle West, under the management of Robert de Camp Leland. Miss Clark, who was a protégée of Enrico Caruso, was a pupil at the New England Conservatory, and is now finishing her studies with Stephen Townsend. She is a coloratura soprano, and was the only soloist to appear at Plymouth, Mass., last summer at the Pilgrim Tercentenary celebration. Her concert début was made in Jordan Hall in December, when she was greeted with marked favor. W. J. PARKER.

MARY BENNETT

Contralto

Newspaper Comments of Recent Appearances

"Liszt's 'Loreley' was sung with dramatic power by Miss Bennett, showing the great range of this pure contralto voice."—*Cincinnati Enquirer*.

"Mary Bennett displayed to advantage a lovely contralto voice."—*Cincinnati Times-Star*.

"Mary Bennett, disclosed excellent material and good feeling."—*New York Evening Mail*.



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Boston Soprano Plans Appearances in Opera in Europe Next Season



Dorothy Landers, Soprano

BOSTON, June 3.—Dorothy Landers, soprano, pupil of Theodore Schroeder, vocal instructor of this city, was recently selected as one of the artists to appear at a concert in Nice, France. Miss Landers sang the rôle of *Donna Anna* in excerpts from Mozart's "Don Juan," and *Brünnhilde* in the third act of Wagner's "Walküre." Miss Landers has been coaching for opera with Jean de Reszke for the past year. She plans to remain abroad another season, singing in opera, after which she will return to America to seek honors on her native soil.

W. J. P.

Geraldine Farrar and Co-Artists Accorded Welcome in Madison

MADISON, WIS., June 3.—Geraldine Farrar, in concert at the Parkway on May 18, received an ovation. Her singing of the "Habañera" from "Carmen" was particularly applauded. Frederick Gunster, tenor, the assisting artist, was given a deserved welcome for the artistic interpretations of his numbers, which included the "Volga Boatmen's Song" and "Leetle Bateese" by Geoffrey O'Hara. Joseph Malkin, cellist, displayed musicianship in two groups of solos. Claude Gotthelf played artistic accompaniments.

CHARLES N. DEMAREST.

Two New Members for Piano Department of Peabody Conservatory

BALTIMORE, MD., June 3.—Alfredo Oswald and Charles Cooper will succeed

George F. Boyle and Max Landow of the piano department of Peabody Conservatory, according to an announcement by Harold Randolph, director. Mr. Oswald, a Brazilian, came to this country about a year ago, and won success in a New York recital prior to touring. He studied in Italy under Giuseppe Buonamici, and was a member of the faculty of the Conservatory of Florence for six years. He has given concerts in France, Germany, Italy, Belgium, South America, England and the United States. Charles Cooper is a native of California, where he received his early musical training. He completed his studies in Europe as the protégé of the late Edward J. De Coppet, founder of the Flonzaley Quartet. He has appeared in concert abroad, and seven years ago returned to America. His tours have carried him to the Middle West, New England, the Southern and Eastern States. A few years ago he was appointed secretary of the MacDowell Society of New York.

Welcome Galli-Curci in Davenport

DAVENPORT, IOWA, June 3.—Amelita Galli-Curci sang to an audience numbering some thousands of persons at the Coliseum on May 17. The artist's program ranged from coloratura arias to simple folk songs, and melodies like "Suwanee River" and "Love's Old Sweet Song," given as encores. The more elaborate numbers included "Qui la Voce" from "Puritani" and "Lo, Here the Gentle Lark" by Bishop, sung with flute obbligati by Manuel Berenguer. Other numbers were by Massenet, Bizet, Grieg, Verdi, Rimsky-Korsakoff and other composers. "Pierrot" by Homer Samuels, who played her accompaniments, was also given. Mary Lindsay Oliver and William Klinck were the local managers of the artist's third appearance in the Tri-Cities.

ADDIE MAY SWAN.

Percy Grainger Sole Beneficiary Under Mother's Will

WHITE PLAINS, N. Y., June 3.—The will of Mrs. Rose Grainger bequeaths all her personal property, real and personal, to her son, Percy Grainger, pianist. The document was filed recently in the Surrogate's Court, but was unaccompanied by any petition for probate and the valuation of the estate was not given. Newspaper estimates place the amount at between \$900,000 and \$1,000,000, but this is said to be an exaggerated valuation by Antonia Sawyer, manager for Mr. Grainger and close friend of his mother. In case of the pianist's death before her own, Mrs. Grainger provided that all "literary and musical property, with all rights thereto," was to go to Cyril Scott, British composer, and the residue to her sister, Mrs. Clara Aldridge of Adelaide, Australia.

Musical Club of Two Harbors, Minn., Closes Season

TWO HARBORS, MINN., June 3.—The Two Harbors Musical Club, which has a membership of 100, although it is less than one year old, closed its season with an open program in which several Duluth artists appeared. Mrs. Jack Miller, pianist; Elizabeth Richardson, soprano; Mrs. Thomas B. Silliman, contralto; Lionel Wilson, tenor, George Suffel, baritone, and Mrs. Arthur Collins, accompanist, aided, giving a program of interesting material. Constant applause greeted the work of these artists. An introductory talk by Mrs. E. A. Steel, president of the two clubs preceded the program. Mrs. George S. Richards of Duluth who gave the concert as a compliment to the club, also addressed the meeting.

A. C.

Soloists Aid Kingston Clubs

KINGSTON, N. Y., June 3.—At the Mendelssohn Club's nineteenth concert, in the High School Auditorium on May 17, the soloists were: Helena Marsh, contralto; Judson House, tenor, and Charles Gilbert Spross, pianist. Harry P. Dodge conducted. The Saugerties Glee Club was also heard in special numbers. Miss Marsh sang an aria from "Samson et Dalila," and a number of songs. Mr. House gave an aria from "Roi d'Ys" and miscellaneous songs and, with Miss Marsh, a duet from "Trovatore." Mr. Spross played a Chopin Scherzo. The feature of the program was the performance of Dudley Buck's "Chorus of Spirits and Hours" to a text from Shelley's "Prometheus Unbound," by the Mendelssohn and Glee Clubs, with incidental solos by Mr. House. Ethel Schwab was at the piano, and Samuel D. Scudder, Jr., at the organ for this number.

Augustana Choir Sings Rhys-Herbert Cantata

SIoux FALLS, S. D., June 3.—The May Festival of the Augustana Choral Union of Augustana College was given at the Coliseum before a large audience, on May 19. "Bethany," a cantata by W. Rhys-Herbert, was given with the accompaniment of an orchestra conducted by Carl R. Youngdahl. The following were the soloists: Martha Findahl, soprano; Mrs. Inez Thompson-Peterson, contralto; Riccardo Martin, tenor, and Charles Norman Granville, baritone. The choral work showed excellent balance, and the orchestra did very creditable work. Mr. Martin and Mr. Granville were also heard in groups of songs, which were warmly applauded. The Arioso from "Pagliacci" by Mr. Martin, showed the power and beauty of his voice to good advantage, and Mr. Granville's singing of the "Song of the Flea," by Moussorgsky was artistic. Hubert Carlin, as accompanist for the soloists, played with taste.

O. H. ANDERSEN.

Schnabel to Join Maier and Pattison in Bach Triple Concerto

Guy Maier and Lee Pattison will depart on several occasions next season from their usual recitals of music for two pianos. In conjunction with Artur Schnabel, with whom both pianists studied in their student days abroad, they will play the Bach Triple Concerto. Among the appearances in this work will be two with the New York Symphony in Carnegie Hall next March.

Spalding to Play Dohnanyi and Respighi Concertos Next Season

Albert Spalding, violinist, will play concertos by Dohnanyi and Respighi with a number of orchestras next season. His orchestral engagements will include five appearances with the New York Symphony in New York, Philadelphia, Baltimore and Washington; with the Minneapolis Symphony in Minneapolis and St. Paul; with the Cincinnati Symphony in Indianapolis, Virginia, Minn., and Duluth, and with the St. Louis Symphony.

ATTICA CHOIR IN CONCERT

Musical Art Society Sings Nevin Work—Artists in Recital

ATTICA, IND., June 3.—The Musical Art Society closed its season's work with a performance of Nevin's "Land of Heart's Desire" on May 16, at the home of Mrs. C. B. Isley. Mrs. O. C. DeSelmas and Helen Flesher were the soloists. Mrs. Jennie Nave conducted, and Mrs. Thornton Allen, pianist, was the accompanist. A miscellaneous program was given before the Nevin work by Mrs. Dan C. Reed and Mayme Reed, who gave an excerpt from Donizetti's "Don Pasquale"; Mrs. Harry Abolt, Mrs. C. E. Marlatt and Mrs. R. E. Hanson, pianists, and Louis Burnett, baritone.

Lewis Green, baritone, was heard in concert recently, under the auspices of the Industrial League of the Methodist Church. The artist was assisted by the octet from the Community Male Chorus; John Sapp, violinist; Alice Green of DePauw University, pianist, and Anna Biedenharn, reader. Mrs. Green was the accompanist. Mr. Green gave numbers by Elliott, O'Hara, Speaks and other composers.

LOUIS T. BURNETT.

Newark School Orchestras Heard

NEWARK, N. J., June 3.—The orchestra of South Side High School, conducted by Philip Gordon, played at a concert given under the auspices of St. Stephen's Church on May 17. The organization was heard recently in concerts given before the students of Madison Junior High School, and at the broadcasting station of L. Bamberger and Co. The orchestra gave the second movement of Beethoven's Seventh Symphony and several shorter numbers, the latter conducted by the student conductor, Reva Mucha. The soloists were: Clarence Talisman, violin; Gerald Quinlan, flute; Lillian Hasmler, piano, and Irma Fensel, soprano. The orchestra of the Robert Treat High School, Bessie Rasnick, conductor, gave two concerts recently. Solos were given by the following students: Joseph Malonek, violin, and Harry Weinstein, violinists; Walter Schill, cello, and Ruth Goldberg, piano. The Franklin School orchestra, led by Norma Ward, played the Barcarolle from "Tales of Hoffmann" and other numbers. Arthur G. Balcom, assistant superintendent of schools and former principal of the school, sang solos. The work done by the school orchestras is an evidence of the interest taken by the school system in developing musical talent among the pupils of Newark.

PHILIP GORDON.

Gamble Concert Party Closes Twentieth Annual Tour

The Ernest Gamble Concert Party closed its twentieth annual tour in Steubenville, Ohio, on the evening of May 4, completing a season of 140 concerts. Ninety engagements for the summer have been booked through the Carolinas, Virginia, West Virginia, Maryland, Delaware, Pennsylvania and New York. Next season the party will be heard on the Pacific Coast, going from there to the West Indies and Central America, where it has made five visits previously.

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NEW ORLEANS ARTISTS IN FULL LIST OF CONCERTS

Clubs and Schools Bring Forward Many Soloists in Instrumental and Vocal Programs

NEW ORLEANS, June 3.—Local artists have appeared in interesting recitals given recently. Eugenie Wehrmann-Schaffner, pianist, played on May 15 a program which included a Concerto by Bach and a number of Chopin Studies, and numbers by Schumann, Moszkowski, Debussy, De Falla, Fauré, and Saint-Saëns. She showed fine interpretative ability, and the recital excited a great deal of enthusiasm.

Soloists at the New Orleans Conservatory on May 12 were Virginia Schmidt, mezzo-soprano; Carmen Valenzuela, pianist; and Ida Greenlaw, violinist. The program, in which Bach, Chopin, Moszkowski and Tartini were represented, maintained the high standard of the Conservatory.

One of the best programs broadcasted by Lyola University radio station was sent out on May 16 by Dr. Giuseppe Ferrata, composer, and consisted of vocal and instrumental compositions of his own.

Bernadine Wulff, pupil of Leon Ryder Maxwell, was soloist at the recital of the Newcomb School of Music on May 11.

Isabel M. Pilcher gave an annual recital at Tulane University on May 14. The prizes were awarded by Dr. B. V. Dixon, past president of Newcomb College. An excellent program was given.

More than 200 members heard the pro-

gram of the Literary and Musical Club at its sixth meeting of the season. One of the most notable numbers was a trio by Haydn, played by Albert Grandmait, violin, Mabel Blais, 'cello, and Gabrielle Lavedan, piano.

The tenth annual concert of Le Cercle Lyrique was given on May 15 for the benefit of the New Orleans Women's and Children's Dispensary. "Ruth," by César Franck, was presented for the first time in New Orleans and was delightfully sung by the cream of voices owned by New Orleans Creoles. Mrs. Dupuy Harrison is the able president and she had foregathered capable singers and musicians to make the affair noteworthy in every respect.

The Saturday Music Circle has declared a recess until fall. Its final concert was given at Gibson Hall, Tulane University. Mrs. Mark Kaiser is the president, and Corinne Mayer the Musical director.

H. P. SCHERTZ.

END BOWLING GREEN SERIES

Riccardo Martin Lauded in Final Event—Frances Ingram Delights Audience

BOWLING GREEN, KY., June 3.—The musical activities of Bowling Green came to a brilliant close with a recital by Riccardo Martin, tenor, in the Normal Auditorium as the final event of the All-Star concert series. Mr. Martin gave several arias and groups of songs, all of which were enthusiastically received by a capacity audience. He was gracious with encores, singing an extra after each group. Special interest centered in Mr. Martin's local appearance, as he is a na-

tive of a neighboring city, Hopkinsville, Ky. His singing of "My Old Kentucky Home" was rewarded with a prolonged demonstration. The singer received an ovation when he entered the stage, the entire audience rising and applauding him for several minutes.

Frances Ingram, contralto, sang here recently to an audience that not only filled Normal Auditorium, but required two hundred stage seats. Miss Ingram delighted her hearers and her singing of "Amour! Viens Aider!" from "Samson et Dalila," and Salter's "Cry of Rachel," revealed an artistry of extraordinary appeal.

WILL B. HILL.

FESTIVAL AT FALL RIVER

More Than 1000 Children Sing—Musical Club Hears Soloist

FALL RIVER, MASS., June 3.—More than 1000 children representing the various schools of the Fall River District Sunday School Association gave a festival of song at the Central Congregational Church on May 21. The program, inspiring in its effect, was, with the exception of the opening prayer and concluding benediction, made up entirely of songs presented by the various schools.

The Fall River Musical Club, Mrs. William Ridings, president, held its last meeting for the season with Alice Totten of Taunton, 'cellist, as soloist. Her program was enthusiastically received and several encores were demanded. A mixed quartet including Hazel Terry Harrison, soprano; Vida Turner, contralto; Nelson Terry, tenor, and John Sullivan, bass, with Mrs. Eldridge Merrill at the piano, gave Cadman's "Morning of the Year," with fine style.

LOIS A. WARNER.

Louisville Male Chorus Closes Season

LOUISVILLE, KY., June 3.—The Louisville Male Chorus closed its season at the auditorium of the Boys' High School on May 25. The singing of the club, under Director Shackleton, was marked by unusual beauty both as to shading and precision. The program embraced numbers by Converse, Duparc, Russell, Johnson, Harrison, Neidlinger, Coombs, Palmgren and Mais. The soloist was Esther Metz, soprano, whose beautiful singing brought demands for numerous encores. Among her numbers was a song by Mrs. Newton Crawford, with the composer at the piano. Effective accompaniments were played by Mrs. Arthur Almsted.

HARVEY PEAKE.

Randolph Macon Students in Spring Concert

LYNCHBURG, VA., June 3.—The annual spring concert by students of Randolph Macon Woman's College was given in the old College Auditorium on May 18, under the leadership of Isaac Norris, head of the department of music, and Annie C. Clark, vocal teacher. Numbers by the Randolph Macon Chorus of sixty voices interspersed the program of vocal, piano, organ and violin works. The soloists taking part were: F. Lucile Garrett, Lera Finley, Katherine DeMott, Martha Jarrell, Catherine Allen, Lucile Brown, Barbara King, Lois Hatcher, Florence Spragins, Willanna Walker and Margaret Cheatham. Despite inclement weather, the chapel was filled. The institution's new auditorium will be finished in August.

GERTRUDE B. MERRYMAN.

Galli-Curci Gives Fourth Annual Recital in Nashville

NASHVILLE, TENN., June 3.—Mme. Galli-Curci gave her fourth annual concert here recently, again filling the Ryman Auditorium. Arias from "Pearl Fishers" and "Dinorah," and songs of Rimsky-Korsakoff, Massenet, Ardit and a group in English by Treharne, Russell and Samuels were included in her program. Mr. Samuels was also represented in a flute solo interpreted in fine style by Manuel Berenguer, who also played other solos. This recital ended the successful season of the auditorium, under the management of Mrs. L. C. Naff.

ALVIN S. WIGGERS.

Etherington Harrower to Appear Next Season In Concert and Oratorio



Etherington Harrower, Bass-Baritone

A young singer who will be heard in concert and oratorio next season, is Etherington Harrower, bass-baritone. Mr. Harrower hails from the South and has given recitals in Atlanta, Ft. Worth and other cities in that section of the country. He has just completed a fourteen-months' engagement at the Capitol Theater, New York, and lately achieved pronounced success in a recital at the Academy in St. George, S. I. His program included "Where'er You Walk" and "Hear Me, Ye Winds and Waves," by Handel; "Il Lacerato Spirito" by Verdi, and modern songs in English. Mr. Harrower has studied with Arthur Philips, New York vocal teacher, for the past several years.

Clarence Eddy Plays in Yazoo City

YAZOO CITY, MISS., June 3.—Clarence Eddy appeared in recital at the Methodist Church recently. He was assisted by Mrs. J. A. Bardwell, Jr., violinist, and R. R. Norquist, baritone. Mr. Eddy's program included new works by Carl McKinley, Yon, Kinder, Diton, J. Lewis Browne, T. J. Morgan, James H. Rogers, Marion Austin Dunn and Fulton. Mrs. Bardwell played Bohm's Cavatina and Mr. Norquist sang Allitsen's "The Lord is my Light."

Marie Novello to Feature Saint-Saëns' Work on Forthcoming American Tour

Marie Novello, pianist, who was heard in an Aeolian Hall recital this season, will return to America in the fall for her first tour of this country. She will be heard in Saint-Saëns' "Africa" Fantasia for piano and orchestra with a number of symphonic organizations next season. Her concert activities are under the direction of M. H. Hanson.

Marguerite Sylva Under Friedberg Management

Marguerite Sylva, soprano, will appear under the exclusive management of Annie Friedberg next season. Mme. Sylva will open her fall season with an appearance at the Maine Festival in October, followed by a New York concert and a series of recitals in the South and Havana.

ANN ARBOR FESTIVAL SENSATION FOR

KATHRYN MEISLE Contralto

FRIEDA HEMPEL AND KATHRYN MEISLE GIVEN OVATIONS

OVATION FOR SOLOIST

Kathryn Meisle, contralto, displayed a voice of most remarkable compass and flexibility. Sometimes it was a deep contralto, again it ascended easily to a clear mezzo-soprano and always it was easy and richly musical. She was given a remarkable ovation.—*The Detroit Journal*, May 20, 1922.

The soloist of the afternoon, Kathryn Meisle, revealed a contralto voice of unusual range, remarkable flexibility and almost inexhaustible power. She filled the huge auditorium as but few singers are able to do. She deserves special praise for her excellent intonation; every word of the text could be heard and understood. In her first number, the aria "Una voce poco fa" from "The Barber of Seville," she astonished and pleased the audience by her conquest of the pyrotechnics of this old favorite. There is justification for the press notices which refer to her as "the coloratura-contralto." Miss Meisle did her best interpretative work in the Verdi aria "O Don Fatale" from "Don Carlos."

—*Ann Arbor Times-News*, May 20, 1922.

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MID-WESTERN GLEE CLUBS PROPOSE ANNUAL CONTEST

Delegates of Nine Colleges Confer in Chicago with Representatives of Yale and Harvard

CHICAGO, June 3.—Plans to bring the glee clubs of all the Middle Western universities and colleges into public competition and thereby stimulate collegiate interest in choral singing were set on foot on Saturday afternoon last by delegates from different institutions.

A. F. Pickemell of Harvard and William Haskell of Yale, representing the Intercollegiate Musical Corporation of New York City, met the delegates from the Middle West at the Congress Hotel in this city, to assist in forming an intercollegiate organization similar to the one in New York.

The delegates issued an appeal to all musically interested alumni residing in Chicago to represent their schools in the organization.

A stipulation was made that each glee club competing should be limited to thirty men in full collegiate standing directed by an undergraduate.

It is planned to hold the first contest in Chicago about the second week in February of next year. The winning club will be given a trip to New York to enter the Eastern competition, which is held about the middle of March. The following year the Eastern colleges and universities will hold their contest first, and the winning club in the East will be given a trip to Chicago to enter the Middle Western contest.

Delegates were present from the University of Chicago, Northwestern University, James Millikin University, Grinnell College, Beloit College, Wabash College, and the Universities of Iowa, Illinois and Wisconsin.

Columbia School Has Commencement

CHICAGO, June 3.—The Columbia School of Music gave its twenty-first annual commencement concert in Orchestra Hall on Wednesday evening. The graduates gave a satisfactory demonstration of the work they have been doing.

Ludwig Becker conducted an orchestra of men from the Chicago Symphony in accompaniments for the soloists. The members of the graduating class were Mary Katherine Allen, Ardis V. Dailey, Genevieve Laubach Davison, Anna Hanschmann, pianists; Raoul Kantrow and John Brambach, violinists; Geraldine Rhoads, Marion Capps and Ruth Mills, vocalists.

The Columbia Chorus, conducted by Louise St. John Westervelt, closed the program with "The Leprechaun" by Treharne and other numbers.

Eiche Turner Hall Program Pleases—Selma Gogg Sings

CHICAGO, June 3.—The Fritz Renk Trio, consisting of Fritz Renk, violinist; A. V. Cerny, cellist, and Otto G. Beyer, pianist, assisted by Selma Gogg, soprano, gave a concert on Saturday, May 20, in Eiche Turner Hall.

The overture to "William Tell" by Rossini, "Liebestraum" by Liszt, "Forget-Me-Not," by Macbeth, "Pomp and Circumstance," by Elgar, and other numbers were played by the trio. Miss Gogg sang a group of German songs, also "The Wind's in the South" by Cyril Scott, and "My Fiddle and I" by Goodeve, Mr. Renk playing the violin obbligato. Solo numbers were also played by Mr. Renk and Mr. Beyer.

St. Philip Neri Choir Heard in Sacred and Secular Songs

CHICAGO, June 3.—The St. Philip Neri Choir of seventy-five men and boys conducted by Horace G. Anderson, gave a recital in Orchestra Hall on Wednesday evening, May 24. Among the numbers given were "Ecce Sacerdos Magnus" by Browne, "Ave Maris Stella" by Grieg, "Cherubim Song" by Rachmaninoff and

"Warming Up" Process an Injustice to Audience, Declares Florence Lang

CHICAGO, April 15.—Lessons of practical importance and utility to the concert singer lurk in the by-paths of experience rarely trod by the artist. One who makes every new venture turn in its account of profit to her ledger of knowledge is Florence Lang, who has won favor by her work in recital and oratorio. Miss Lang has drawn a lesson from a recent engagement as soloist in a moving picture theater that has to do with audiences and the problem of gripping them. It bears a message for the routinized artist as well as for the aspiring singer.

"There is no rut that the concert artist is more apt to fall into than that of taking a brief preliminary period to 'warm up,'" says Miss Lang. "It is a convenient feeling to take your audience for granted and to know that one or more numbers of a long recital program are bound to meet with their approval."

"At a picture theater, however, the singer must cope with a different condition. The program generally consists of just one song. If you fail to make the audience like that one, your opportunity is gone. Then the use of a spotlight makes it impossible to see your audience. You can only feel that they are there, and your best efforts must be put into the work if it is to be successful. I gave them my best and sang as heartily as I ever did in my life. Together with the satisfaction of pleasing a moving picture audience came the

two numbers by Palestrina, "Popule Meus" and "Tu Es Petrus."

Arthur Kraft, tenor, sang "Ah, Moon of My Delight" by Liza Lehmann and Frank M. Dunford, bass, "Pro Pecatis" from Rossini's "Stabat Mater." "Nymphs and Fauns" by Bemberg was sung by John Tobin, boy soprano.

Muratore to Make Concert Tour During Opera Season

CHICAGO, June 3.—Lucien Muratore, leading tenor of the Chicago Opera Association last season, will make his first concert tour of America from coast to coast this coming winter, it is announced by Arthur and Harry Culbertson, his managers. Forty concerts are already booked for the French singer, beginning in Oshkosh, Wis., Oct. 12. The tour will be completed toward the end of January. Mr. Muratore, according to the announcement, will receive \$150,000 for this concert trip.

New Officers for Society of American Musicians

CHICAGO, June 3.—The Society of American Musicians has elected the following officers for the coming year: Howard Wells, president; Mrs. Charles L. Krum, vice-president; Edwin J. Gemmer, secretary and treasurer; Osbourne McConathy, O. E. Robinson, Walter Spry, Lucille Stevenson and Agnes Lapham, directors.

Danish-American Artists in Concert

CHICAGO, June 3.—A concert by Danish-American artists was given in Borgvin's Hall on Sunday evening. Operatic selections, solo numbers and instrumental pieces comprised the program. Karl Ueberwald, a Danish actor, gave some dramatic readings.

Pianist and Violinist Heard

CHICAGO, June 3.—Evelyn Freedman, violinist, and Dorothea Claussen, pianist, appeared in joint recital at Lyon & Healy Hall on Tuesday evening. Miss Freedman played de Beriot's Concerto No. 9 and a group of pieces by modern composers. Miss Claussen played a Schu-



Photo by Eugene Hutchinson

Florence Lang, Soprano

realization that I had been able to do my best work at the very outset.

"The whole idea of 'warming up' to an audience seems to me a mistaken one. The early numbers are as important as the end of the program. It is an artist's duty to give of his best first, last and all the time."

bert Moment Musical and a Polonaise by Paderewski. The two soloists also played Mozart's Sonata No. 12 for piano and violin. Margaret Weiland was Miss Freedman's accompanist.

Carl Craven to Direct Music at Pageant of Progress

CHICAGO, June 3.—Carl Craven, tenor, has been re-engaged as director of music for the Pageant of Progress for the second year. He will direct the commercial groups, which include the choral societies of Marshall Field & Co.; Carson, Pirie, Scott & Co.; Charles A. Stevens & Brothers; Swift's; Armour's; the Bell Telephone; and Hibbard, Spencer & Bartlett. Mr. Craven will open the Pageant, on Chicago's Municipal Pier, with a concert Saturday night, July 29. He will teach in Chicago during the entire summer.

Mme. Bishop Joins Summer School

CHICAGO, June 3.—Mme. Genevra Johnstone-Bishop has been engaged for its summer master school by the Chicago Musical College. For several seasons she has been living in Los Angeles, where she has been teaching a large class and has been active as lecturer.

CHICAGO, June 3.—Dwight Edrus Cook, tenor, sang "Cielo e mar" from "La Gioconda" by Ponchielli, at a concert given by the Woodlawn Park M. E. Choir on Friday evening, May 26.

CHICAGO THEATER MUSIC DRAWS 100,000 AUDITORS

First Season of Orchestral Concerts in Motion Picture House Proves Successful

CHICAGO, June 3.—The Chicago Theater Symphony Orchestra, conducted by Nathaniel Finston, gave the twenty-ninth and last of the season's noon concerts on Sunday.

This is the first time that a motion picture theater orchestra in Chicago has endeavored to give serious program music aside from the regular scheduled program. The concerts were begun as an experiment to see whether the public was interested in music of this sort. The success of the experiment is proved by the fact that more than 100,000 persons paid for admission. The seating capacity of the Chicago Theater is 5000 and nearly all the seats were filled at each concert. Although most of the audience stayed for the show that followed, there was always a number who would leave after the concert was finished.

The work laid out by Mr. Finston was tremendous, considering the little time the orchestra had to prepare the programs. The orchestra consisted of 100 picked men from the four theaters controlled by Balaban & Katz, owners of the Chicago Theater, and the time for rehearsal was curtailed. However, symphonies figured on five programs, suites on four and a symphonic poem on one. An entire program was devoted to the works of Tchaikovsky and Wagner.

The last program of the season contained Wagner's "Tannhäuser" overture, "Prelude and Love Death" from "Tristan und Isolde" with Marjorie Dodge, soprano; Debussy's "Afternoon of a Faun"; Tchaikovsky's Overture "1812"; and short pieces by Järnefelt and Mendelssohn. The new season begins Sept. 3.

Engagements for Ebba Sundstrom

CHICAGO, June 3.—Ebba Sundstrom, violinist, played at the graduating exercises of the Augustana Hospital on May 2. On May 13 she took part in a concert at the Concordia Lutheran Church; on May 14 she played at the Chicago Beach Hotel; on May 18 she appeared with Richard Czerwonky and Marion Lychenheim, pianist, in Indianapolis, Ind., and on May 27 at St. Paul's Lutheran Church.

Sanitarium Patients Hear Opera

CHICAGO, June 3.—The Municipal Tuberculosis Sanitarium witnessed the Garden Scene from Gounod's "Faust," Wolf-Ferrari's "Secret of Suzanne" and Mascagni's "Cavalleria Rusticana" last night, presented by the Chicago Musical College School of Opera, under the direction of Edoardo Sacerdote. The program was repeated this morning in the Ziegfeld Theater.

Concert Club Makes Début

CHICAGO, June 3.—The Concert Club made its Chicago début in Kimball Hall on Thursday night, conducted by Mme. Antoinette LeBrun. Many individual songs were sung and the program concluded with a choral number from "The Chimes of Normandy."

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Array of Important Events

PREPARE FOR OPERA AT RAVINIA PARK

Louis Eckstein Issues Prospectus for Season Opening on June 24

CHICAGO, June 3.—The Ravinia Park opera season is to open on June 24, but that doesn't make any easier the task of persuading Louis Eckstein to talk. Mr. Eckstein has been managing director of the Ravinia Opera for the past decade. He is not shy or diffident. He believes in general, all-around, legitimate publicity; he thinks that everybody should read plentifully on all topics; he is executive editor of the *Red Book* and *Blue Book* magazines; and, when he undertook back in 1912 to "save Ravinia," as his task was facetiously called by those who did not believe that he would or could realize his ideals for that lovely spot on the North Shore, he asked for the aid of the press.

So, nobody can fairly accuse Mr. Eckstein of being print-shy. Where the annual effort to make him talk is beset with struggle is in his stern refusal to make an announcement for print or for mail until all possible doubt has been eliminated.

So far as the coming season is concerned, Mr. Eckstein has already given much information, for the 1922 prospectus is rich in names and rich in prospects of interesting activities.

Of the thirty-three operas listed, four will be new to the Ravinia repertory—Moussorgsky's "Boris Godounoff," Verdi's "Otello," Mascagni's "L'Amico Fritz," and Leroux's "Le Chemineau."

Opera will be given nightly except

Monday, following the schedule established in 1918, and sixty-three performances in all will make up the season. The Chicago Symphony will give concerts with soloists on Monday nights and in afternoons throughout the season, with special "popular" programs for Sunday afternoons.

Claire Dux, coming to Ravinia for the first time, will sing many rôles which did not fall to her lot in winter engagements in opera in Chicago and New York. Graziella Pareto, the Spanish coloratura, who sang with the Chicago Opera Association in New York, will make her début in the Chicago territory. Alice Gentle, mezzo-soprano, will return for her fourth successive season as a prima donna. Queena Mario, Bianca Saroya, Anne Roselle, Adamo Didur, Giuseppe Danise, Vicente Ballester and Pompilio Malatesta will make their first appearances at Ravinia.

Frances Peralta will return for some of the great rôles for dramatic soprano. Orville Harrold, after two years' absence, will come back and he will have as fellow-tenors from the Metropolitan both Mario Chamlee and Morgan Kingston. Favorites of other summers to return will be Léon Rothier, Graham Marr, Philine Falco, Louis d'Angelo, Anna Correnti and Giordano Paltrinieri.

Gennaro Papi, Louis Hasselmanns and Giacomo Spadoni will all return as conductors, and the seasoned Armando Agnini, already on the job, will be stage director.

"Boris Godounoff," as already announced, will be the first opera, with Didur in the title rôle. "Madama Butterfly," with Claire Dux in the title rôle for the first time in America, will be heard on the second night.

CHARLES QUINT.

Rollin Pease Heard

CHICAGO, June 3.—Rollin Pease, bass, has filled a number of engagements during the past few weeks. On May 16 he gave a recital in Washington, D. C., and a day later appeared in a performance of "The Messiah." On May 19 and 20 Mr. Pease sang at the Ann Arbor Festival, taking the part of the Landgrave in "Tannhäuser." He also gave recitals during the early part of May in Fargo, N. D., and Stillwater, Okla.

Arthur Kraft Closing Successful Season

CHICAGO, May 27.—Arthur Kraft, tenor, is closing one of his most successful seasons. He has sung all over the country and has had return engagements in most places. During the last month and a half practically every day was taken up with a concert engagement. On April 3 he appeared in Marion, Ind. He sang in Rossini's "Stabat Mater" in Janesville, Wis., on April 4; on April 17 he appeared in joint recital with Sascha Jacobinoff, violinist, in Sandusky, Ohio; on April 20 he sang in Lansing, Mich.; April 23 in Rockford, Ill.; and April 25 in Muscatine, Iowa. On May 2 he was soloist with the Lake Geneva Choral Society, Lake Geneva, Wis., and on May 4 he sang at the Englewood Methodist Church at the

organ dedication. On May 8 he was heard in "The Messiah" at Wahoo, Neb., and on May 13 he appeared for the Junior League benefit in Baltimore, Md. He has engagements extending into the early part of June. Mr. Kraft will become associated with Frank LaForge in New York in the fall, and he has been engaged as tenor soloist at St. Bartholomew's Episcopal Church in that city. He has already been booked for a number of concerts in the Eastern cities next season.

Harp Program Attracts

CHICAGO, June 3.—Harp solos by Janice O'Hara, played with unusual tenderness, were well received on Wednesday evening in Kimball Hall. The program included ensemble numbers for several harps, violin and organ, played by Miss O'Hara and her associates.

Sturkow-Ryder Heard in Piano Recitals

CHICAGO, June 3.—Mme. Sturkow-Ryder, pianist, has filled many engagements recently, including recitals at Grand Rapids, Mich.; Wichita, Winfield, El Dorado and Hutchinson, Kan.; Enid, Okla.; Fort Wayne, Ind.; and Canton, Lima and Marietta, Ohio.

CHICAGO, June 3.—Mae Doelling, pianist, is shortly to become the wife of Richard W. Schmidt, it is announced.

BUSH CONSERVATORY IN COMMENCEMENT CONCERT

Symphony Training School Orchestra Conducted by Richard Czerwonky Reveals Musicianship

CHICAGO, June 3.—The Bush Conservatory gave its annual commencement in Orchestra Hall on Thursday evening. A feature was the playing of the Symphony Training School Orchestra of about sixty students, conducted by Richard Czerwonky.

The orchestra gave a practical demonstration of good work accomplished under Mr. Czerwonky's leadership by their interpretation of the symphonic poem, "The Moldau," by Smetana; the Prelude to Humperdinck's "Hänsel and Gretel," and the overture to "The Flying Dutchman."

Ebba Fredericksen, violinist, played Bruch's Concerto in G Minor. Miss Fredericksen was recently presented with a fine old Italian violin from Lyon and Healy, for the best playing of any student in Mr. Czerwonky's violin class.

Melita Kreig, pianist, played Rubinstein's Concerto in D Minor. Leola Aikman, soprano, sang "Caro Nome," from "Rigoletto," and Jennie Peterson, soprano, sang Micaela's Air, from "Carmen."

Excellent accompaniments were furnished by the orchestra. The audience was enthusiastic in its applause.

CHARLES QUINT.

Mae Graves Atkins' Pupils Win Favor

CHICAGO, June 3.—Vocal pupils of Mae Graves Atkins are fulfilling various engagements. Vilas Johnson is baritone soloist at St. Mark's Church, Evanston, Ill. Helen Smith will be leading soprano in "The Mikado" and "The Pirates of Penzance" with the Mutual Chautauqua Company this summer. Lucy Schoff Hess recently appeared in a recital at Bush Conservatory.

Artist Recital for St. Edmund's

CHICAGO, June 3.—An artist recital for the benefit of the St. Edmund's Parish Camp was given at the Ridgway Club on Thursday. Sylvia Bargman, pianist; Mildred Brown, violinist; Walter H. Chambers, tenor, and Ray Dickinson, baritone, were heard. Olive B. Woodward played the accompaniments for the different soloists.

Four Part Club Makes First Appearance

CHICAGO, June 3.—A small choir of men and women, called the Four Part Club, gave a pleasing concert Sunday afternoon in Academy Hall. Fine Arts Building. Jane Ogden Hunter conducted.

Gordon Campbell to Spend Two Years in Europe

CHICAGO, June 3.—Gordon Campbell, accompanist and teacher of ensemble, who has been connected with the Cosmopolitan School of Music for many years, has gone to Europe for a stay of two years.

CHICAGO, May 27.—The Swedish Glee Club was heard in Orchestra Hall on Saturday night last, in a number of songs with the characteristic lilt of folk music.

CHICAGO, May 27.—Cooper Lawley, tenor, has been chosen to represent the Illinois Women's Musical Clubs at the biennial convention at Lake Chautauqua, N. Y., June 26, in an all-American program. He is an artist student of Leila Breed.

In Chicago Studios

June 3.

Chicago Musical College

Solidad Rendon, pupil of Edoardo Sacerdote, has been giving a series of successful recitals in Mexico. Ruth Nuss, pupil of Rose Luitger Gannon, contralto, is on a fourteen weeks' tour with the Redpath Bureau. Dorothy Bowen, student of Mabel Sharp Herdien, gave a recital at the Hyde Park Woman's Club on May 22 and at Lowell, Ind., on May 29. Lunette Standish, student of Mrs. Herdien, recently gave a recital at Libertyville, Ill. Harriet L. Robertson, student of Harry R. Detweiler, gave a piano recital at Aurora, Ill., on May 18. Rose Chircus and Ralph Robbins, also pupils of Mr. Detweiler, gave a joint recital in Steinway Hall on Friday. Virginia Wanzer, pupil of John B. Miller, tenor, has just finished a lengthy concert tour. Mary Fanelli, former student under Adolf Muhlmann, has appeared with success as *Aida* in Padua, Italy. The students of Willa-Bee Atkinson, pianist, and Lois Dyson, violinist, gave a recital in Steinway Hall on Wednesday.

American Conservatory

Margarethe Morris and Leo Braverman were the winners in the contest of advanced violin students held in Kimball Hall on Saturday afternoon, May 27. Miss Morris played Bruch's Concerto in D Minor and Mr. Braverman played the Lalo Symphonie Espagnole. Edith Potter Smith was awarded the class gold medal and Louis Nespo was given special honorable mention after the examination of the graduating class of the organ department. Frances Ingwersen was awarded a full yearly scholarship, Esther Gielo a half-scholarship, Carolyn Hippenhamer the LaForge gold medal and Mrs. Lane Robertson the Conservatory gold medal at the final contest of the diploma class of the vocal department. At the latest examination for special teachers of music in the schools of Chicago four candidates selected out of thirteen examined received their training from O. E. Robinson, director of the Public School Music Department. The Symphony Club Orchestra, conducted by Ramon Girvin, gave a concert on Thursday evening, May 25, in Kimball Hall.

Lyceum Arts Conservatory

Jeanne Boyd, pianist, presented Agnes Arnold, Marguerite King and Marion Anderson in an interesting program in the Conservatory Recital Hall on Wednesday evening. Marguerite Kelsch, pianist, presented Elizabeth Alford, Hazel MacLenox and Ruth Rothe on Thursday evening. Homer Swartz, pupil of Miss Kelsch, recently played for the Lower North Side Community Council.

Bush Conservatory

A new practice organ has been installed in the organ studio. It will be available to students at all times for practice. Examinations will be held on June 15 for the fall term of the master school.

CHICAGO, June 3.—Dr. J. Lewis Browne played the inaugural organ concerts in St. Benedict's Church, Blue Island, Ill., on May 21, and in the Church of St. John Berchman's, Chicago, May 28.

CHICAGO, June 3.—Alma Hays Read, soprano, gave a recital Tuesday evening in Northwestern Ohio University.

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New Music: Vocal and Instrumental

A Notably Fine Viola Sonata by Rebecca Clarke

hence the fine Sonata (London: J. & W. Chester, Ltd.) for viola (or violoncello) and piano, which Rebecca Clarke has achieved, is more than welcome. It is quite true that the restricted range of the viola, restricted compared with those of the violin or 'cello, tends to discour-



Rebecca Clarke

a real gift of inspiration and expression, writes for it, we get a work like this Sonata as a result. In three movements, the Sonata is romantic, as befits the tonal character of the instrument for which it is written, not romantic in the older sentimental sense, but in a freshly modern way. It bears as a motto two lines from Alfred de Musset's "La Nuit de Mai," which might be translated as follows:

Poet, take your lute; the wine of youth
Ferments this night within the godhead's
veins!

and the text motto is one to which Miss Clarke's music lends a passionate, convincing sincerity of meaning. The first movement, beginning with noble impetuosity, carries along its themes with the rhapsodic freedom and frequent change of mood and mood-color which the subject demands; and its initial vigor of exaltation is even more strongly emphasized in the second movement, *Vivace*, in six-eighth time, (with a particularly wicked stretch of double harmonics at 21 to trip the technically unequipped). Even the concluding *Adagio*—Tchaikovsky has justified the ending of a work in the Sonata form with an *Adagio*—is no gentle, tender thing of plaints and sighs; but its expressive melody is a virile one and the "wine of youth" gestating in its development urges it on into an *Allegro* (31) of the most spirited kind, whose culminating point is the *Quasi fantasia* section on the last page, before the transitions which lead over to the final broadening out of the close in pregnant chords and a single *ff* E in the bass. The highest and deserved compliment which may be paid the piano part of the work is that it sounds as though a pianist had written it, not a string player; and the give and take of the ensemble is beautifully balanced. Cellists, incidentally, may be grateful that the separate cello part supplied by the composer places this effective work at their disposal; and the viola player, more especially, should be happy to know a composition of real musical value that so wonderfully exploits the neglected solo possibilities of an instrument which deserves to have them developed.

A Breton Piano Suite by Rhené-Baton

"Au Pardon de Rumengol" (Paris: Durand & Cie.) is a very attractive, colorful piano suite in six movements by the well-known Parisian composer and conductor, and offers in graceful, programmatic fashion glimpses of various phases of one of the great Breton religious fairs or "pardons," whose colorful opportunities once induced Meyerbeer to develop them in opera. A poetic motto by Anatole Le Braz ushers in "Dawn, on the Way to Rumengol," a *pp* march development of themes dying away in the distance. The second number "The Processional Leaves the Church," is another march, but one of a solemn, devotional character; next we have an "Idylle," a little piece rich in lyric charm; and this is followed by "The Gossips' Corner," a humorous, staccato *Allegretto* "chatter" piece which is decidedly taking. A real

Breton folk-round, No. 5, is the most delightful number of the suite: it is spirited, swingingly effective and has a rare idiomatic savor. Appropriate is the closing number, a brilliant, animated "Festival Evening," with strikingly marked accents and rhythms, which—there is a very appealing lyric section that the composer may have written with lovers and not roisterers in mind—seems an apt musical description of the glad, mad scenes of alcoholically illuminated joy which Pierre Loti describes in some of his Breton novels as being incidental to the proper winding-up of a "pardon."

Rich Pabulum for the Organ-Player

"Twelve Contemporary Pieces," transcribed for the organ, by Firmen Swinnen; "Fantasietta avec Variations," by Théodore Dubois; "Four Pieces" for organ by Dezső D'Antalfy (G. Schirmer) offer the organist a rich feast of novelties for his tiered instrument. Let not the service or recital player be deterred by the caption on the Swinnen volume, "The Motion Picture Organist"! A book which includes such *bonnes bouches* as Dvorák's "Indian Wail," Csek's "At Twilight," No. 1 from Coleridge-Taylor's "Scenes from an Imaginary Ballet," Cui's "Orientale" and others adds really choice transcriptions to the repertoire. As for the Dubois "Fantasietta," it is a really lovely and not very difficult development of a delightful Provencal theme, dedicated to the late Gertrude Smith.

Hungarian organistic color of a modern but attractive sort is supplied by the four D'Antalfy pieces. A free-form, rhapsodic "Madrigal," an exquisite scherzo, "Sportive Fauns," for which the inspiration has been a Böcklin painting—it is a concert number of real effect and brilliancy—a lovely, impressionistic "Drifting Clouds," dedicated to Pietro Yon; and a short graceful bell-piece, "Christmas Chimes," each published separately, make up the group, which musically is one of the most interesting and novel to have been issued for some time for the organ.

Piano Miniatures by Charles Koechlin

The name of Charles Koechlin is one we associate primarily with the wonderful French lieder he wrote, but his "Douze Petites Pièces" (Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation) for piano are fascinating in their originality, their mastery of rhythm—one may notice the same predilection for triplets shown in his songs—and their wealth of harmonic interest. Most striking, perhaps, is their pictorial quality. There is in these exquisite lyric trifles no suggestion of his tremendous song landscapes, but still they have a charm of the open-air and the folk-wise. "Retour de Printemps," "Rosée au Jardin," "A Travers Champs," the "Promenade Matinale," "Pastorale" and "Ronde" are all lovely imaginative bits of sunny, out-of-doors music, or, as in the "Rosée au Jardin," delicately melancholy. More sombre are the "Chanson du Pêcheur," in the style of a folk-plaint, and the despairing "Chant du Berger." Full of happiness again are the "Aubade," with its rippling of fluted passages, the "Chanson," the "Fanfares de Chasse," and the movement "La Balle." None of the pieces has a time-signature, but what is more important, they bear the unmistakable signature of an original and genial imaginative power. The collection is one which every pianist who can rise above the banal and conservative should know.

A Varied Group of New Piano Pieces

Nine new piano compositions (G. Schirmer) by various composers, cover a wide range of interest and accomplishment. To begin with the more obviously light, we have four numbers whose melodious character and medium average of difficulty will commend them to a wide public: "The Mad March Hares," a species of march humoresque, by C. W. Krogman; a languid and lollipopian waltz, "Celeste," by Carl Wilhelm Kern; and two of those fetching pieces by Friml, whose popularity is shown forth by simultaneous birth in various instrumental editions: "Spring Song" and "La Gondole" are as attractive in their graceful, melodic manner, in this piano solo edition, as for violin and piano.

By Josef Suk is a somewhat turgid "Love-Song," pianistically effective and

with nice exploitation of piano sonorities; while by the late Benjamin Lam-bord are a descriptive "Spring Song" and "Little White Lily," musical fancies which have a touch of distinction and sincerity, and are worth knowing.

Published for the first time is a post-humous "Slumber Song" by Franz Liszt. It has real charm, and, though John Powell has played it in piano recital, it is within the grasp of the average player. Carl V. Lachmund, who owns the original manuscript and now has edited it, supplies an interesting "Foreword." The fine transcription for piano by Harold Bauer of Johann Sebastian Bach's noble Toccata for harpsichord is musically the most valuable of the group, and most interesting for the serious pianist.

Jean Sibelius Writes His First Chamber Music Work for Violin and Piano

Jean Sibelius has written a Sonatine (Copenhagen: Wilhelm Hansen) Op. 80, for violin and piano, the first chamber music work for the two instruments to come from his pen. Though he has remembered the violinist in his quintet, quartets and trio, as well as in a Concerto and two Serenades for violin with orchestral accompaniment, the Sonatine has that special interest which attaches to the first of a kind. Written in the bright, glowing key of E, it is a fine work. Too often, when a composer of the day writes a sonatina, say a Ferruccio Busoni or a Leo Ornstein, it seems to be conceived, more or less, with the tongue in cheek, so far does "the little sonata" of Clementi and Kuhlau depart from its accepted definition as being "easy to understand and easy to play." It goes without saying, however, that a composer of Sibelius' originality and resourcefulness could not be expected to confine himself within the narrow limits of the older classic



Jean Sibelius

sonatina. At the same time, in this altogether delightful and playable new work he does not make the form and title misnomers by a hyper-elaboration and obscurity of means and of mood which should be foreign to the type. Technically—with the exception, perhaps, of an occasional passage in the violin part—his Sonatine is not more difficult than the three Schubert Sonatinas for the same instruments, Op. 137; and like these, its themes are clear and melodious ones, their appeal is above all an entirely valid one musically and violinistically. What causes a work of this kind, whose claims are not made on the ground of purely virtuosic brilliancy or technical elaboration, to stand out is that quality characteristic of practically all the music of the greatest among the national Finnish composers—the individual strength of its themes, a certain power and pregnancy of the motives, which is at once apparent. We notice it in the four short phrases of the introductory *Lento* which ushers in the *Allegro*, with its clean-cut first theme, a theme with a "punch"; and in the songful second section development. The second movement, an *Andantino*, recalls to us, with its beautiful, singing violin melody, how thoroughly the sentiment and feeling for Finnish folk-music makes itself felt in all that Sibelius writes. It may be and very likely is an original melody; yet the racial feeling is there, unmistakably. It is in this section that two effective cadenza opportunities are introduced for the violinist. Another short, folk-song *Lento* prefaces the delightfully vivid and movemented *Allegretto*, which has all the ear-marks, musical and rhythmical (2/4 time) of a northern dance of the people. It is a sparkling and quite captivating thing which compels instant appreciation, and seems to give the lie to the theory that all Finnish music must be sombre and tragic in mood. Most effective is the *Vivace* closing section into which the *Allegretto* unnoticeably passes over, and which brings the Sonatine to a swift and

exultant conclusion. Sibelius' new work will probably be largely played; for while it is intimate in the best and most musical sense, while it is true chamber music, its eloquence and individuality would justify recital performance quite as well. The probabilities are that its presentation in concert will not be long delayed, once it is known.

"Deux Mascarades" and Other Piano Pieces by Edward E. Trucco

"Deux Mascarades," Op. 13, and "Minuet" and "Gavotte" and "Musette," Op. 12 (Composers' Music Corporation), by Edward E. Trucco, belong to that type of piano composition which does more to popularize piano music of a high qualitative kind than any other, because while the composer's gift for invention is freely and beautifully expressed, it is technically within the reach of the player of average equipment. The two "Mascarades" are really delightful. One, "Arlequin et Sa Troupe," is a jolly little scherzoso, an air de ballet in two sections whose happiness of mood is genuine and not trite. The "Plainte de Pierrot" is an absolute and expressively lyric contrast: a lovely larghetto melody, developed in broad, singable style. Both are under one cover. The individually printed "Minuet," delightfully Mozartean, and the "Gavotte and Musette" are both spontaneous—not merely "made"—developments of the attractive old dance forms, the "Gavotte" with some effective octave-passage work, and again emphasize the fact that the formal vessel is incidental and imagination comes first in the working out of a musical idea.

A French Edition of French Clavichord Masters

"Les Maîtres Français du Clavecin" (XVII and XVIII Centuries) is the collective title given by the publisher (Paris: Editions Maurice Senart—New York: Fine Arts Importing Corporation) to individual works by these older masters of the piano's predecessor, published under the artistic direction of Henry Expert (Happy name!) and edited, or "placed in the light" as the French has it, by Paul Brunold. The three delightful numbers thus far received include a "Chaconne Grave," by Nicolas Le Bégue, the pupil of Chambonnières; Couperin's charming "Les Cacquetteuses," included in various collections published in this country; and a "Sarabande et Gigue," by Elisabeth Jacquet de la Guerre, a girl prodigy on the organ, who played for Louis XIV at the age of fifteen. Each number is handsomely put forth with a title-page bearing a reproduction of a florid St. Cecilia engraving of the epoch, no doubt attributable to the hand of the artistic director. F. H. M.

Reviews in Brief

"Russian Folk-Song" (G. Schirmer). Edouard Schütt's expressive Russian folk-tune, already considered in the piano solo edition, now appears in an arrangement for four hands.

"A Happy Journey for Little Fingers" (Willis Music Co.). Six little individual teaching pieces for beginners—"The Cello" is especially apt—printed in large notes, by Jane M. Mattingly.

"Spring" (Clayton F. Summy Co.) by Buena Carter, for four-part chorus of women's voices, with a good, sounding contralto solo, is a chorus as attractive as practicable, with a well-planned piano accompaniment.

"Matona, Lovely Maiden" (E. C. Schirmer Music Co.). Orlando di Lasso's famous madrigal, in a new cappella arrangement by Dr. A. T. Davison, in the "Concord Series" of the Harvard Glee Club collection.

"Valse Quasi Orientale" (London: J. & W. Chester, Ltd.). A light, very graceful and taking waltz for piano by R. Drigo, of the type which has made him famous; the *quasi* is a point well taken as regards its orientality.

"Cargoes" (G. Schirmer). Tom Dobson's fine song setting of the John Masefield poem, already considered in these columns, appears in a new edition for low voice.

"A Little Coon's Prayer" (Boosey & Co.). Pleasingly lilting, Barbara Hope's song is interesting as showing that "coon" songs do not grow naturally in English soil. There is unconscious humor in the words by De Burgh d'Arcy, also. Not at all "coon," it is still very singable and published in three keys.

CLUBS PROMINENT IN PORTLAND WEEK

Oregonians Hail Choirs and Soloists—Organist Gives Recital

By Irene Campbell

PORTLAND, ORE., June 3.—Final concerts for the present season were given during the past week by the MacDowell, Monday Musical and Cadman clubs.

The MacDowell Club appeared before a capacity audience in the ballroom of the Multnomah Hotel on May 16, when the Club Chorus, under the leadership of William H. Boyer, sang with charming effect Tchaikovsky's "Chorus of Reapers," Saint-Saëns' "Only to Thee," Nevin's Serenade, MacDowell's "Dance of the Gnomes," and Parker's "Water Fay," Marion Bennet Duva singing the solo in the last number. May Van Dyke Hardwick was the accompanist. The assisting soloist, Walter Hardwick, bass, was warmly applauded for MacDowell's "The Sea," Gounod's "She Alone Charmeth My Sadness," and other numbers.

Conducted by Rose Coursen-Reed, the Monday Musical Club Chorus sang with excellent taste at the concert on May 15, at the First Reformed Church Evangelical Church. Martha Reynolds played several organ numbers by American composers. Mrs. L. E. Cable delighted the audience with three solos. Mrs. Barence Tyler Stone was accompanist. Mrs. A. R. Mattingly, president, complimented the members of the chorus on their work during the past year under the leadership of Mrs. Read.

At the Cadman Club's last meeting of the season, at the home of Mrs. D. Sandy Hunt, recently, a program of Italian music was presented by Mrs. E. R. Trayle and Mrs. George E. Jeffery, and vocal numbers by Mrs. Harry Freeman, Mrs. Miles D. Warren, Mrs. E. A. Densmore and Mrs. Carl Grissen.

The Multnomah Male Chorus, under

the bâton of Arthur Clausen, appeared in concert on May 17 at Linnea Hall, under the auspices of the Daughters of Norway, and sang with good effect. One of its best numbers was Johannes Haarklou's "Varde." Dr. Emil Enna, pianist, played two of his own compositions, "The Sea" and "Springtime" and Grieg's "Norwegian Dances." Mr. Clausen added to the interest of the concert by playing a violin solo, Lange's Second Norwegian Rhapsody, with Mabel Ryder Williams as accompanist.

Edna Whitman Chittick gave an organ recital at Reed College on May 13, before the Portland members of Mu Phi Epsilon. Borowski's Sonata in A Minor formed part of a program which also included numbers by Bach, Hollins, Merkel, Guilman, Wilkes, Stoughton and Wagner.

Lucie Valaiar, founder and director of the Valair Conservatory, has left to spend five months in Paris.

SCOTTI IN FORT WORTH

Opera Company Pays Two-Days' Visit—Banquet to Sam Losh

FORT WORTH, TEX., June 3.—The musical season of Fort Worth closed last week with two fine performances by the Scotti Opera Company, under the local management of the Harmony Club.

"Bohème" was given on the first night, with Queena Mario as *Mimi*, Orville Harrold as *Rodolfo*, Antonio Scotti as *Marcel*, and Anne Roselle as *Musetta*. Mr. Scotti received a warm welcome, and the other principals were also enthusiastically greeted in an excellent performance.

There was an ovation for Mr. Scotti on the second night, when he appeared in "L'Oracolo." In "Pagliacci," the other opera of this double bill, Miss Roselle, Emanuel Salazar, and Renato Zanelli greatly impressed their audience.

Sam S. Losh, director of the Municipal Opera Company, was the guest of honor at a banquet recently at the Texas

Hotel, after the Scotti company's performance. More than 100 musicians and other representative citizens of Fort Worth attended.

Among those present were Mrs. John F. Lyons, president of the National Federation of Music Clubs; Mayor and Mrs. E. R. Cockrell, Vaschel Lindsay, Mrs. F. L. Jaccard, former president of the Euterpean Club; Dr. George Fox, Rabbi of Temple Beth-El, of which Mr. Losh is choir director, and many principals in the cast of the two operas recently given by the Municipal company.

Pearl Calhoun Davis was toastmistress. Greetings and congratulations were extended by Mrs. Lyons, and other speakers were Mayor Cockrell, Jack Webster Harkrider, Dr. George Fox, Mrs. F. L. Jaccard, C. D. Lusk, E. Clyde Whitlock, concertmaster of the Community Orchestra; Virginia Jackson, accompanist for the opera; Mrs. Homer Adams, Mrs. Dan Brown, Mrs. Frank Reeves, Mrs. Paul C. Brown, and Grady Lindsay, members of the chorus; W. J. Marsh, and William Ross.

Mr. Losh, in the course of his reply, said it was a fine spirit of good-fellowship which had made community opera a success in Fort Worth. One of their greatest obligations was to secure an auditorium for the city.

MRS. CHARLES G. NORTON.

SHERMAN GREET SINGERS

Allene Sanders and Ethel Rader Appear in Recitals After Study

SHERMAN, TEX., June 3.—Allene Sanders of Sherman, soprano, who has just returned from an extended stay in New York City, where she was a pupil of Graham Reed and Herbert Witherspoon, appeared in a voice recital at Sherman Hall. Miss Sanders, who was cordially greeted, used a voice of fine quality expressively and confidently, and with clear articulation, and was called back for several encores. Ysleta Sanders, sister of Allene, played the accompaniments artistically.

Ethel Rader of Denison, Tex., who has returned from vocal study in New York City and Chicago, appeared in song recital at Denison High School for the benefit of the Y. M. C. A. Building Fund. She was cordially welcomed by a large audience, and had to give several encores. Her voice is of excellent quality. The singer was ably assisted by Cara Philips of Kidd Key College of Sherman, who played a group of piano numbers, and was also accompanist.

K. GLADDEN CONGDON.

Clarendon Orchestra in Free Concert

CLARENDON, TEX., June 3.—A free concert given by the Clarendon Orchestra under the bâton of Charles Dean at the auditorium of the First Methodist

Church on the afternoon of May 21, attracted, it is estimated, 1000 persons. The members of the orchestra are: Beatrice Story, Annis Owens and Jackson Cagle, first violins; Velma Martin, Ruth Dunn and Leon Lewis, second violins; Mabel Clare Betts, 'cello; Charles Bugbee, first clarinet; Lloyd Stallings, second clarinet; Sam Braswell, first cornet; Pat Dean, second cornet; Julia Dean, trombone; J. B. Annis, tuba, and Mattie Eva Lane, piano. They were assisted in this concert by Ruth Pirtle, reader.

MRS. JOHN A. SHAWVER.

MUNICIPAL CONCERTS END

Portland, Ore., Hears Women's Choir—Crescendo Club's Musicales

PORTLAND, ORE., June 3.—The last of the season's public concerts presented by the City at the Municipal Auditorium, was given on Sunday afternoon, May 7, and was notable for the presence of a women's choir of 100 voices, comprising members of the Treble Clef Crescendo Club, Elks' Auxiliary, Ladies' Glee Club, Monday Study Club, and Monday Musical Club Chorus. This choir was conducted by Mrs. Rose Coursen-Reed. The soloists were Marguerite Carney, Bernarda Harry-Henderson, Mrs. Ray M. Farnworth, Mrs. W. R. Swart, and Mrs. Helen Fromme-Schedeler, sopranos, and Nina Dressel, Mrs. W. H. Chatten, and Rose Friedel Ginnelli, contraltos. Edgar E. Coursen and Florence Youney furnished the piano accompaniments, and H. G. Knight, flautist, assisted.

The Crescendo Club's annual musicale was given on the afternoon of May 3 at the Laurelhurst Club. Mrs. Coursen-Reed conducted three groups of songs, and the soloists were Mrs. L. E. Cable and Mrs. Irene Strowbridge-Wheeler. Florence Jackson Youney assisted at the piano.

IRENE CAMPBELL.

New Club for San Antonio

SAN ANTONIO, TEX., June 3.—A new organization, the Arts and Letters Club of San Antonio, was founded at a meeting of local musicians and artists held at the home of Mrs. H. P. Drought on May 14. The following officers were elected: Bertram Simon, president; Julian Onderdonk, vice-president, and Walter Dunham, secretary and treasurer. The board of governors includes: Julien Paul Blitz, 'cellist and conductor of the San Antonio Symphony; Mrs. C. C. Cresson (Mary Jordan), contralto; J. Frank Davis, author; John M. Steinfeldt, pianist; Julian Onderdonk, painter; Mrs. Jeffry Montague, painter; Bertram Simon, violinist; Walter Dunham, pianist, and Mrs. J. B. Wagoner (Maria Ascarra), actress. An advisory committee of associate members includes: Mrs. Eli Hertzberg, Mrs. H. P. Drought, Mrs. Edward Wilson and Nat M. Washer.

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CONCERT IN ALBANY ENDS GUILD CHAPTER'S SEASON

Nine Eastern New York Choirs Join in Service—Visiting Artists Heard in Concerts

ALBANY, N. Y., June 3.—Marking the close of the second season of the Eastern New York Chapter of the American Guild of Organists, nine choirs united in giving a service in St. Paul's Church on May 25. Organ numbers were presented by Florence Jubb, Richard P. Law, Esther D. Keneston and Lydia F. Stevens, and the service was played by T. F. H. Candlyn. Choral compositions by Noble, West and others were sung. The participating choirs were those from St. John's of Troy, Richard P. Law, conductor; St. Luke's, Troy, Willard E. Retaalick, conductor; Reformed Church of Delmar, Ada B. Gallup, conductor; and from Albany, the Emmanuel Baptist Church, Lydia F. Stevens, conductor; First Presbyterian Church, Harold W. Thompson, conductor; Grace Episcopal Church, Esther D. Keneston, conductor; Memorial Baptist Church, Russell Carter, conductor; Second Reformed Church, Florence Jubb, conductor; and St. Paul's, of which T. F. H. Candlyn is conductor.

The new officers for the coming year are Harold W. Thompson, dean, succeeding Mr. Candlyn; William L. Glover, sub-dean, succeeding Miss Jubb; Mrs. Emilie F. Hendrie, secretary, succeeding Mr. Carter; Clara Stearns, treasurer, succeeding Mr. Law, and Mrs. Harriet Dwight, registrar.

Members of the Ladony Opera Company, composed of Franco-American singers, gave a delightful concert on May 24 in Chancellor's Hall under the auspices of the Kiwanis Club. Georges Kanony, baritone; Eugenia Besnier, coloratura soprano, and Max Merson, pianist, were the soloists.

Philip Sevasta, harpist; Charlotte Peegé, contralto, and Florence Brinkman, pianist, gave joint recitals on May 22 and 23 under the auspices of the Sons of Veterans Auxiliary.

Helen Jeffrey, violinist, a native of Albany, played several violin numbers at the Westminster Presbyterian Church on May 21.

W. A. HOFFMAN.

RECITALS IN MADISON

Give Graduation Programs at University School

MADISON, WIS., June 3.—The second graduation recital at the University School of Music was recently given by Lester Cappon, pianist, and Kenneth Damon, baritone, with Robert Nethercut as accompanist. Mr. Cappon gave brilliantly Glazounoff's Theme and Variations; Smetana's "By the Sea Shore," and numbers by Grieg and Scarlatti.

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Mr. Damon's voice was well displayed in numbers by Donizetti, Gounod and H. T. Burleigh. Robert Nethercut was a commendable accompanist.

The third recital of the series was given by Paul Sanders, pianist, and Earl Brown, tenor. Mr. Sanders played the Grieg A Minor Concerto, with Robert Nethercut at the second piano, and the Beethoven "Moonlight" Sonata. Mr. Brown sang "Vesti la Giubba" from "Pagliacci," and his work was particularly satisfying in the lyric numbers which comprised the remainder of the program.

CHARLES N. DEMAREST.

SCHOOL ORCHESTRA HEARD

Columbus, Ohio, Welcomes Richmond, Ind., Students—Visiting Soloists Appear

COLUMBUS, OHIO, June 3.—The Richmond, Ind., High School Orchestra gave two concerts in this city recently. J. E. Maddy, superintendent of schools at Richmond, was the conductor of programs worthy of many professional orchestras.

John Steel, tenor, was heard in a concert given for the benefit of the Welfare Association of the Blind, at Memorial Hall on May 10.

Philip Gordon of New York, pianist, was heard in recitals recently at the Ampico studios of the Otto B. Heaton Company.

The Altruistic Department of the Women's Music Club recently gave concerts at Westminster Chapel, the Italian Mission and the Home for the Aged. Those who were heard were: Mrs. Howard Vallance, Mrs. Louise Benedict and Dorothy Stevens, sopranos; Margaret Welch, contralto; Marion Lehne, Margaret Seibert and Howard Sher, violinists, and Mabel Martin, 'cellist. The concerts were given for the benefit of the respective institutions.

HELEN S. FAIRBANKS.

ROCHESTER SERIES CLOSES

Arthur Alexander in Eastman Recital—Students' Club Program

ROCHESTER, N. Y., June 3.—As the final program of the chamber music series at Kilbourn Hall, a recital was given by Arthur Alexander of the faculty of the Eastman School of Music on May 19. Mr. Alexander accompanied himself in a program of songs from the Italian, old and modern French, and an English group which included the first presentation in public of H. O. Osgood's "The Little Hills," sung from manuscript. The hall was filled, and the audience was most enthusiastic.

The last recital for the season of the Tuesday Musicales Students' Club, was given on May 18 at the Genoese Valley Hall. Those taking part were Margaret Hartman, Florence Reynolds, Sylvia Lipsky, Catherine Bodler, Ruth Berman, Dorothy McHale, Lena Lissner, Florence Sweet, Betty Rosner and Jerome Diamond, pianists; Mrs. Charles J. Gerlin, soprano, accompanied by Mildred Bond; Norman Prince, tenor, also accompanied by Miss Bond, and Helen Marsh Rowe, soprano, accompanied by Mary Ertz Will. The large audience cordially greeted those who appeared.

M. E. WILL.

Original Compositions Make Up Program at Lake Erie College

PAINESVILLE, OHIO, June 3.—An unusual program of original compositions, written by members of the musical courses of Lake Erie College, and played or sung by the faculty members of the department of music, was given on May 17 at the College before a large audience. Of the five youthful composers whose work was produced, four were residents of the college—two seniors, Ruth Heslin of Detroit and Rosamond Wellington of Swansea, Mass., and two juniors, Eliza-

beth Rees of Cleveland and Carrie Briesemeister of Cleveland. One selection, a Fantasia in B Flat Minor for two pianofortes was by Elizabeth Kendall. This was played by Dean Henry T. Wade and Mary Kay Woodson of the faculty. A soprano solo, "That May Morn," by Miss Heslin, was sung by Alice Cory of the Department of Music, while the Glee Club, under Miss Heslin, sang two Christmas carols by Miss Wellington and Miss Heslin. Other pieces were a violin solo, an Andante Cantabile, by Miss Rees, played by Miss House of Painesville; an Organ Fantasia by Miss Briesemeister, played by Dean Wade; a pianoforte solo, Scherzino in G Minor, by Miss Wellington, interpreted by Miss Woodson; three Fugues by Miss Heslin, Miss Wellington and Miss Rees, and two orchestra marches by Miss Heslin and Miss Wellington. The program was concluded with an orchestration of the "Alma Mater," made by Miss Briesemeister, and played by an orchestra of fifteen persons from Painesville. Harriet Kimpton of the department of music played accompaniments.

MASTER CLASS FOR DULUTH

Palmgren to Give Six Weeks Course at Flaaten Conservatory—Hear Visitors

DULUTH, MINN., June 3.—Selim Palmgren, composer and pianist, has been invited by the Flaaten Conservatory of Music, Gustav Flaaten, director, to conduct a series of master classes there. Mr. Palmgren will give his first master class of six weeks here this summer.

Geraldine Farrar, assisted by Fred-eric Gunster, tenor, and Joseph Malkin, 'cellist, gave an interesting program in the Virginia High School Auditorium on May 9, as the final attraction of Mrs. George S. Richards' Star Course. The concert was under the local management of Julia A. Carter. Two days later the same artists appeared here in the Duluth Armory under the local management of Llewellyn Totman. Both audiences greeted Miss Farrar and her assisting artists with enthusiasm.

A. C.

Connersville, Ind., Enlivened by Two Days' Festival

CONNERSVILLE, IND., June 3.—The schoolchildren took an active part in the annual spring festival here at the High School on May 4 and 5, and the interesting series of concerts closed with a recital by Marguerite Melville Liszniewska, pianist. An operetta, "The Posey Bird," composed by Jessie L. Gaynor, was sung on the afternoon and evening of May 4 by 750 children of the first four grades of the public schools, under the baton of A. A. Glockzin, supervisor of music in the public schools, and Hester Bailey

and supporting artists gave a program of dancing. Lahee's cantata "The Building of the Ship" was given on the following afternoon by a High School Chorus of 200 voices, conducted by Mr. Glockzin. Hazel Simmons-Steele, soprano, and Ralph Fattig, bass, were the soloists, and Wilna Thomas, Hazel Murphy, Mary Routh Bottles, Quinta Turner, and Virginia Lenglade also assisted. Mme. Liszniewska's program in the evening comprised numbers by Beethoven, Chopin, Liszt, Schubert, Albeniz and Chabrier.

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CALVIN COLLEGE FORCES APPEAR IN GRAND RAPIDS

Give "Elijah" and Glee Club Concert—
Compositions by Local Musicians
Presented

GRAND RAPIDS, MICH., June 3.—Conducted by Reese Veatch, the Calvin College Choral Society, composed of 150 voices, gave Mendelssohn's "Elijah" at the Armory on May 19. An orchestra of forty, of which Sherman Tuller was concertmaster, accompanied. The assisting artists were Muriel Magrel Kyle, soprano, of Detroit; Barbara Wait, contralto; Frank Craven, tenor, and Herbert Gould, bass, all of Chicago; Tys Ter Wey, boy soprano of St. Mark's Protestant Cathedral, Grand Rapids, Mich.; a trio composed of Mrs. J. A. Michaelson, Mrs. Loren J. Staples and Mrs. Harold R. Nye, and a double quartet including these last three singers and Mrs. Frances Morton-Crume, Peter Smits, Dr. W. B. Klinester, J. H. Hummell and Fred Caro. Mrs. Helen Baker Rowe was at the piano.

The glee club gave its fifth annual concert on May 10 in Central High School Auditorium. Seymour Swets, tenor, and Hila Vandenbosch, pianist, were the soloists.

A program devoted to songs composed by Maria Lund Royce was presented on May 18. The artists were Mrs. Joseph Michaelson, soprano, and Mrs. Loren J. Staples, contralto. Mrs. Royce played the accompaniments. All the song texts were written by Letta Thomas, who also read some of her verses.

Songs by May Strong, from her "Garden Season with Mother Goose," were presented by the composer as a feature of the opening number of the dance pageant given by the Calla Travis School of Dancing at the Empress Thea-

ter on May 20. The orchestra, led by Roy Teevan, as well as the chorus presented works by George Roderick and Katherine Towsley.

To aid the MacDowell Colony at Peterborough, the St. Cecilia Society has formed a MacDowell Club which already has 100 members.

VICTOR HENDERSON.

ST. PAUL HEARS ARTISTS

George Meader Assists Women's Club
Funds in Recital

ST. PAUL, MINN., June 3.—George Meader, tenor of the Metropolitan Opera Company, appeared at the People's Church in a recital organized by the Women's City Club to raise funds for the purchase of a piano for the club's assembly room. He sang artistically two groups of German lieder, several French numbers, and songs by American composers, delighting his audience by his power and variety of interpretation. Katherine Hoffman was an efficient accompanist.

Geraldine Farrar, in a recital at the Auditorium, sang three groups of songs by French, Russian and German composers. Frederick Gunster was assisting singer, and Claude Gotthelf was accompanist.

FLORENCE L. C. BRIGGS.

Pottsville School Gives Annual Recital
Series

POTTSVILLE, PA., June 3.—For more than three weeks every evening has been given over to the eleventh annual recital series at the Braun School of Music. There has been a showing from all the various departments of the school, special attention centering on those given by children under nine years of age. The enrollment during the season has been near the 400 mark, which necessitated many evenings of recitals.

Landow to Head Piano Department in Peabody School This Summer



Photo by J. E. Bennett

Max Landow, Pianist and Teacher

BALTIMORE, June 3.—Max Landow, pianist, will take charge of the piano department of the summer school of the Peabody Conservatory, Baltimore, this season. The school will open on July 3 and will be in session for six weeks. Since its inauguration eleven years ago the summer session has grown remarkably, and many who desire to do summer work have made the Peabody Conservatory their Mecca. The faculty is a strong one, and includes American and European artists of note. Mr. Landow was formerly instructor at the Stern Conservatory in Berlin, and eight years ago came to Baltimore to join the Peabody faculty. His work this summer will include a class in interpretation.

Frances Paperte Sings in Atlantic City

ATLANTIC CITY, N. J., June 3.—Frances Paperte, mezzo-soprano of the Chicago Opera Company, was cordially received in a program before the National Convention of the Electric Light Association held here recently. The beauty of her voice and the excellence of her diction made her work highly enjoyable.

Cincinnati Soloists Aid Hamilton Choral
Society

HAMILTON, OHIO, June 3.—The Hamilton Choral Society gave its last concert of the season in the High School Auditorium before a large audience recently. The society, composed of about seventy singers, is under the leadership of Otto D. Pabst, with Oscar Schmidt as accompanist. The program comprised, for the first part, excerpts from Mendelssohn's "Hymn of Praise,"

and "Elijah," and for the second, Gade's "Crusaders." The soloists, Mary Ann Kauffman-Brown, soprano; Joseph Schenke, tenor, and Bert Lyon, bass, who had come from Cincinnati, all distinguished themselves by their fine singing. The orchestral scores were played by about fifty men from the Cincinnati Symphony. Great credit must be given to Mr. Pabst, who conducted with vigor and understanding.

PHILIP WERTHNER.

WORCESTER GREETES CHOIRS

Visiting Artists Assist Festival Forces—
Church Series Closed

WORCESTER, MASS., June 3.—Assisted by Marcella Craft, soprano, and Edwin Swain, baritone, the male section of the Festival Chorus was presented in recital in Mechanics Hall on May 16, by the Worcester County Musical Association. Under the magnetic leadership of Nelson P. Coffin, the chorus of 200 voices sang in beautiful tone and with clear diction, and was vigorously applauded. Miss Craft, who sang at the 1916 Festival, was again welcomed for her artistic skill. Much applause was aroused also by the work of Mr. Swain, who on this occasion made his first appearance here. Arthur Bassett was accompanist. The concert proved worthy of the standards of the Association, and was given at this time because of the change in the festival date from fall to spring.

J. Vernon Butler gave the last of his monthly musical services for the season at Union Church, on May 14. The church choir and quartet were assisted in an artistic program by Mr. Butler's chorus of forty voices from the Woman's Club, as well as by Mrs. Grace Oakes Bowker, soprano; Mrs. B. S. Hildebrandt, contralto; Katherine Hickle, violinist; Ruth Hurlbert, cellist, and Nellie Ingraham, pianist.

At the monthly meeting of the Worcester Pianoforte Teachers' Society on May 8, in Steinert Hall, Mrs. Blanche Dingley Mathews of Boston gave an interesting and instructive talk.

MRS. C. E. NORTON.

Newark Hears "The Barber of Seville"

NEWARK, N. J., June 3.—A surprisingly good performance of "The Barber of Seville" was presented last Sunday by the Puccini Grand Opera Company at Proctor's Roof Theater. Augusto Ordognez as the Barber, revealed a beautiful voice and played his rôle in most commendable style. Pompilio Malatesta was entertaining as Doctor Bartolo, and Enzo Bozano was also an excellent comedian, while the more serious members of the audience found much pleasure in the singing of Lina Palmieri who encompassed the coloratura intricacies of Rosina's part with great vocal skill. She gave the "Bell Song" from "Lakmé" as her interpolated number winning loud applause. Alfredo Fornesi was the Count and Edith Mackie and Amedeo Baldi sang the minor rôles. Carlo Peroni directed with vigor and skill. The performance was under the local management of Philip Ienni.

PHILIP GORDON.

Gabriel Engel, violinist, was soloist at the Community Church in White Plains, N. Y., on the evening of May 14.

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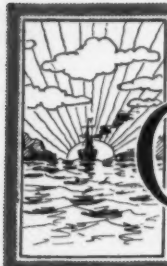
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From Ocean to Ocean



LEXINGTON, KY.—Piano pupils of St. Catherine's Academy were presented in a recent recital.

LEXINGTON, KY.—Pupils of Mrs. E. W. Delcamp, vocal teacher, appeared in recital in Morrison Chapel.

PORTLAND, CONN.—Stanley O. Waterman has been appointed to succeed Lester Wheeler as organist and choirmaster at Trinity Church.

PIQUA, OHIO.—Ruby Belle Nason, organist, and Marion Louise Pratt, harpist, gave an interesting concert at the Presbyterian Church.

BILLINGS, MONT.—Mary Ryburn and Catherine Pierson, piano students of Mrs. J. E. Ragsdale, appeared in recital at the Methodist Church.

PUTNAM, CONN.—Walter M. Cole of Thompson gave an organ recital at the Second Congregational Church, and was assisted in the program by Grace Raddin of Boston, contralto.

MORGANTOWN, W. VA.—Edna Layman Morris, contralto, and E. Clyde Beckett, baritone, were heard in an interesting recital at West Virginia University. Ethel Borden Black was accompanist.

NEW HAVEN, CONN.—Mrs. Arthur B. Morrill, Mrs. Joseph Derby, Mrs. Hallam Tweedy, Sara Martin, Anne Day, and Dr. Charles Vishno appeared in a recital organized by the New Haven Girls' Club.

WATERLOO, IOWA.—A piano recital was given by thirty-two pupils of Jessie Gable at the Waterloo Woman's Club. The program was opened with a demonstration of the Effa Ellis Perfield system of class-work.

GAFFNEY, S. C.—Frank L. Eyer, in an organ recital at Limestone College, played the Bach Fantasia and Fugue in G Minor, Malling's "The Dead and Risen Christ," and numbers by Dubois, Loret, Callaerts, and Nicolai.

SAN ANTONIO, TEX.—Bessie Bell Andrews presented Gladys Morrison, soprano, and Kathryn Buckner, contralto, in recital at the Y. W. C. A. auditorium. Jo Beth Canfield, violinist, was the assisting artist. Mrs. Nat Goldsmith was at the piano.

INDEPENDENCE, IOWA.—A municipal radio station which is claimed to be the first in the United States has been installed at City Hall by a group of local business men, and is accessible there to all citizens who desire to "listen in" on broadcasted concerts.

NORTHAMPTON, MASS.—In a program under the auspices of the Northampton Lodge of Elks, vocal solos were given by Mrs. Edward Day and John Mullins of Hatfield, and harp solos by Lucille Bliss. The Grammar School Orchestra, conducted by W. J. Short, played several numbers.

BIRMINGHAM, ALA.—The annual summer concerts and recitals of local music teachers have begun, and scores of Birmingham students are heard each week. Among the teachers who have presented pupils were: Mrs. E. T. Rice, Clara Harper-Steele, Sara Mallam and Ferdinand Dunkley.

GRANVILLE, OHIO.—Grace Hamilton Morrey and her daughter, Marion Morrey of Columbus, pianists, with Mrs. Raymond Gibson, soprano, gave a recital at the convention of the Ohio Music Teachers here. Mrs. Morrey was one of the judges of the contest for young pianists.

COLUMBUS, OHIO.—Frank R. Murphy, teacher of piano, presented two of his pupils in recital recently. Louise Miller gave a program to an audience which filled the Girls' Athletic Club Hall. Eldon Howells appeared in a program of Liszt, Bach, and Chopin numbers and one of his own compositions.

WATERLOO, IOWA.—A carillon of ten bells has been presented to the First Presbyterian church by Ruth and Josephine Maine, and will be the first chimes to be installed here. The bells, which will be played from the organ console, are now under construction by the McShane Bell Foundry of Baltimore.

FOREST GROVE, ORE.—The annual glee trophy offered by the Conservatory of Pacific University for the best original college song was awarded this year to the sophomore class. The junior class won second place. Both words and music of the winning song were composed by Jean McLean of Aloha, Ore., Conservatory sophomore.

CONCORD, N. H.—In the second spring concert by the Benedict Trio, in the Parish House, Concord, Gladys Fogg Benedict, soprano, sang, and was accompanied by M. Laurent, flautist of the Boston Symphony, and his flute quartet. Pauline Remick gave interesting violin solos, and Milo Benedict was heard in excellent piano numbers.

EUGENE, ORE.—John B. Siefert, tenor, and Leland A. Coon, pianist, members of the faculty of the School of Music of the University of Oregon, appeared in concert at the Presbyterian Church, under the auspices of Mu Phi Epsilon and Phi Mu Alpha, national honorary musical fraternities, and were cordially greeted by a large audience.

LOCKPORT, N. Y.—The Oliver Halstead Conservatory recently completed a series of four students' recitals, at the last of which piano pupils were presented in an attractive program. Among those taking part were: Beatrice Ryan, Ruth Brees, Helen Rainsberg, Helen Kinzly, Florence Bradley, Alice Crawford, Helen Schultz, Clara Grocker and Milford Snell.

WARE, MASS.—The recently organized male choir of fifteen singers gave a recital at the Town Hall, under the leadership of Mrs. Howard. Victor Charland, Louis E. LeClair, and Irving Jacobs were the soloists, and quartet numbers were given by Mrs. Clark, Robert S. Greenwood, George W. Dunham, and Bernard W. Southworth. Gladys E. Marsh was accompanist.

LYNCHBURG, VA.—Florine Taylor, soprano, and Alexander Teass, violinist, appeared in recital at the studio of Katherine Roberts, who accompanied them. Songs by Schubert, Rubinstein, Roland Farley, John Prindle Scott and Turner Satler were included in the program. Among Mr. Teass' solos was Lieurance's Romance in A. Miss Roberts was the accompanist.

TIFFIN, OHIO.—Phoebe Settlage, soprano; Oswald Blake, tenor, and Willard Rhodes, accompanist, appeared in an interesting recital at Rickly Chapel, Heidelberg University. Miss Settlage sang "Vissi d'Arte," Eckert's "Swiss Echo Song," and ballads by American composers, and Mr. Balke's solos included "M'Appari," from "Marta," and several miscellaneous numbers.

LAWRENCE, MASS.—In a musicale under the auspices of the Tuesday Sorosis at the home of Mr. and Mrs. Albert I. Couch, Lucie G. Lord, soprano, sang Bostelman's "Sally Roses" and Kramer's "Great Awakening"; several organ solos were given by Mr. Couch, and Frances S. Magoon, violinist, played a Spanish Dance by Sarasate. Mrs. Robert W. Farquhar, pianist, also assisted.

WILKES-BARRE, PA.—A students' recital was given at the Wilkes-Barre College of Music, Dr. D. J. J. Mason, director. Those who participated were: Norma Sangiuliano, Rosetta Culver, Elva Alderson, Dolores Sangiuliano, Gertrude Bricker, Matilda Krauser, Sarah Sperling, Mildred Mason, Elizabeth Edwards, R. S. Myers, Harriet Leibson, Cecilia Lewis, Ruth Jenkins and Mary Mackin. The associate instructors of the college are Mary Mason Weale and Cecilia Bennett Lewis.

WORONOCO, MASS.—Under the leadership of Ira Wyman, the Tekoa Recreation Club gave a concert in the Memorial

Hall, when vocal solos were given by Charles E. Higgins and Frank Brackett; and other soloists were Mrs. J. C. Buffam, piano; William Burleigh, flute; Elmer Smithies, cello, and Miss Francis, violin. Mrs. Charles Wyman gave readings, a piano duet was played by Florence Ellis and D. M. Dalrymple, Mildred Barnes appeared in dances, and a quartet was played by Miss Francis, Miss Cooney, Mr. Burleigh, and Mr. Smithies.

NEWARK, N. J.—Pupils of Anthony Sinigalliano gave a violin recital in Wallace Hall, assisted by Dorothy Hollander, pianist. Solos were played by Caspar Calgagno, Mildred Mass, Anthony Trimarco, Benjamin Powell, Sidney Kauffman, Mary Friedman, Saul Danowitz, Fred Flammer and Helen Sinigalliano. There were also several duets and the pupils played as an ensemble number Schubert's Serenade. Miss Hollander played Liszt's "Rigoletto" Fantasia and one of the same composer's Hungarian Rhapsodies.

BELLEVEILLE, ILL.—Recently the Belleville Liederkranz performed Gaul's "Joan of Arc," a chorus of 100 voices singing under the leadership of B. L. Miller, who brought out some excellent effects in ensemble work. The soloists were Edna Wagner, soprano; George Muskings, tenor, and W. F. Davie, baritone. Miss Wagner sang to advantage in several solos, and Mr. Davie, a pupil of John Bohn of St. Louis, and assistant manager of the St. Louis Symphony, made a decided impression. A large audience was enthusiastic.

WATERLOO, IOWA.—At a concert given at Grace M. E. Church several ensemble numbers were played on five pianos by ten musicians. Kenneth E. Runkle, Sr., Beulah Bingham, Jeanette Little, Ruth Sinden, Josephine Lumry, Helen Kloss, Ada Schultz, Geraldine Gilchrist, Faye Kober, Margaret McMullan, Jeanette Krensky, and Kenneth Runkle, Jr., pianists, took part in the program; vocal solos were given by Mildred Wittick, Leslie Wilharm, Victor Zellhoefer and Karl Zellhoefer, and a male quartet, composed of K. and V. Zellhoefer, Leslie Wilharm, William Grobe and John Cutler sang several numbers.

BROWNSVILLE, TEX.—Members of the Treble Clef Club gained high praise for a performance of Alfred R. Gaul's Cantata "The Holy City." Alberta A. Kirby was soprano soloist in place of Mrs. C. H. Lovewell, who, because of an accident, was unable to appear; and the other soloists were: Florence Pierce, mezzo-soprano; Mary Bertha Hicks, contralto; E. F. Wright, tenor; George L. Desha, Jr., baritone, and J. A. Russell, bass. Mrs. Kirby and Mr. Wright were the conductors, and Mrs. Clinton Pierce of Fort Brown was at the piano. In the miscellaneous section of the program, the club sang two choruses; Mrs. Albert W. Marshall played piano solos, and violin duets were given by George Horton and Victor Moreno.

PORTLAND, ORE.—Pupils of Marie Gammie performed "Cinderella" in three acts of pantomime and dancing at the Heilig Theater, and were assisted by an orchestra under the baton of William H. Royer. Gertrude Donery appeared in the title rôle. Ezra Uhles was presented in violin recital by Walter Bacon at the Lincoln High School Auditorium. The Ensemble Club of fifty members, conducted by Mr. Bacon, assisted. Dorothy Schoop was accompanist. Pupils of Mrs. Deeming, Elvah Peterson, Mr. and Mrs. George Hotchkiss Street, Dent Mowry, and Helen and Evelene Calbreath, were heard in recent recitals. Scholarship prizes were won by Hazel Peterson and C. Carl Steelhammer at a musical tea at the studio of the Misses Calbreath.

PORTLAND, ORE.—The juniors of the Monday Musical Club held an interesting meeting under the direction of Mrs. Georly Stahr Swanson, when piano solos were played by Mildred Coleman, Marjorie Hardman, and Beatrice Kopp, president of the juniors. Margaret Veness and Dorothy Rose were heard in a duet. At the monthly recital of the Modern Conservatory, Milton A. Durham directed the Conservatory orchestra of thirty pieces, and violin solos were given by Vera Smith, Frank Carle, Carson Parker and Milton A. Durham. L. Carroll Day presented Isabel Kidd and Paul Eugene Holmes in vocal numbers; piano solos were played by Genevieve Wing, Roberta Wade, Dorothy Lewis and Francis Wendlick, and dances were presented by Teresa Stopper, Mary Sheffler and Laura Thornton.

Organizations Elect Officers

FALL RIVER, MASS.—Florence Cashman was unanimously chosen president of the Fall River Musical Club at its annual meeting.

MANCHESTER, N. H.—J. D. Booth of Danbury, Conn., and G. W. Hamilton of Newport, Vt., have been elected leaders of the Dartmouth Musical Clubs for the coming year.

JACKSONVILLE, FLA.—Mrs. A. A. Coult has been appointed president of the Friday Musicales, succeeding Mrs. James Y. Wilson. Mrs. Coult is a graduate of Peabody Conservatory, and an effective civic worker.

CANTON, OHIO.—The MacDowell Club has elected the following officers for next season: Nellie Jacoby Dretke, president; Mrs. D. M. Herrold, vice-president; Mrs. Frank Peter, treasurer; Florence Bloch, recording secretary; Alice Rohrbach, corresponding secretary, and Mrs. Charles Rowlen, press representative.

TITUSVILLE, PA.—Previous to the rehearsal for the June concert of the Monday Evening Musical Club, the following officers were elected: Mrs. F. C. Hesch, president; Mrs. Robert Mitchell, vice-president; Mrs. Earl Mars, secretary; Elizabeth Lange, treasurer; Mrs. Elizabeth Kellev, librarian, and Mrs. Joseph Coleman, director.

WILMINGTON, DEL.—The Orpheus Club has re-elected Dr. Julian Adair as president. Other officers chosen are: William M. Mask, vice-president; Henry M. Tattall, secretary, and Harvey Booker, treasurer. Ralph Kinder, organist and choirmaster of Holy Trinity, Philadelphia, was again chosen director for the fifth consecutive year. He has occupied this office since the beginning of the club.

PASADENA, CAL.—The following officers for the Pasadena Community Orchestra, Will Rounds, conductor, have been elected: Ernest N. Wright, president; Reginald Bland, vice-president; Gertrude

McCreery, secretary; Carl C. Thomas, treasurer, and Edwin F. Gillette, business manager. Members of the board of directors are: Clinton C. Clarke, H. T. Staats, Jr., Roscoe Dickinson, Rev. Robert Freeman, John Willis Baer, Mrs. John R. Bragdon and Marjorie Sinclair.

MUSCATINE, IOWA.—Officers elected by the Muscatine Musical Club are: Mrs. O. M. Drummond, president; Mrs. Mark Anson, vice-president; Mrs. G. B. Samuels, secretary; Mary Jarboe, treasurer; Mrs. D. V. Jackson, Mrs. Sam Block and Carl C. Schmidt, executive committee; Mrs. R. S. Cook, Mrs. F. Roy Johnson and Mrs. F. H. Little, program committee; Eda Critz, Mrs. Morrell Mackenzie and Emma Howe, membership committee, and Louise Eversmeyer, auditor.

GREENVILLE, S. C.—The Greenville Music Club has elected the following officers: Mrs. John M. Mauldin, president; Mrs. J. Oscar Miller, vice-president; Mary Alta Easley, recording secretary; Ray Poag, corresponding secretary; Mrs. O. B. Hartzog, treasurer, and Mrs. Henry Crigler, parliamentarian. J. Oscar Miller has been re-elected choral conductor, and Mrs. W. Lindsay Smith member at large of the executive. The members of the club spent a delightful outing recently as guests of Mrs. Henry Crigler at her home on Crescent Avenue.

PASADENA, CAL.—For the coming season, the following officers have been elected by the Tuesday Musicales: Mrs. Carl C. Thomas, president; Gladys Jenanyan, first vice-president; Mrs. B. O. Kendall, second vice-president; Mrs. Harold Doolittle, recording secretary; Frances Sanford, assistant secretary; Mrs. William J. Carr, treasurer; Ximena Fundenberg, curator of departments, and Mrs. E. B. Russell, chairman of program committee. The election was preceded by an informal luncheon at which Mrs. Mattison B. Jones, president of the Music Club of Glendale, was the speaker.

OHIOANS WELCOME PIANIST

Marie Hertenstein Visits Columbus—
High School Concert

COLUMBUS, OHIO, June 3.—Marie Hertenstein, pianist, gave her annual recital in her native city in Memorial Hall on May 19. Her program was drawn largely from seventeenth and early eighteenth century music, including works by Handel, Scarlatti, and Corelli, and she also played numbers by MacDowell, Chopin, Liszt and Debussy, and was vigorously applauded.

Under the direction of Herbert E. Hutchinson, teacher of music at the school, the closing concert of the West High School was given on May 26. The most interesting item on the program was "Mound Builders," a cantata for men's and women's choruses, sung by the Apollo and Euridice Glee Clubs. An orchestra of thirty-five accompanied and played solos.

Fred L. Neddermeyer, conductor of the orchestra of the James Theater, has resumed his baton after a severe illness.
HELEN S. FAIRBANKS.

Mario Chamlee Soloist with Norfolk, Va.,
Club

NORFOLK, VA., June 3.—Mario Chamlee made his first appearance in Norfolk on May 26, as soloist with the reorganized Melody Club, which gave its spring concert under the baton of Mme. Silance-Smith at the Monticello Hotel. Mr. Chamlee, whose singing excited great applause, was heard in "Una Furtiva Lagrima," "E Lucevan le Stelle," and numbers by Liszt, Beethoven and Brahms, and groups of Neapolitan and English songs. Among the last-named was Rudolph Ganz's "Memory." The choir sang admirably, impressing the audience by its singing tone even in fortissimo passages. James Dunn's setting of "It Was a Lover and His Lass" and Bartlett's "Autumn Violets" were the leading successes.
LOUISE COLLIER WILCOX.

Prizes Awarded at Petersburg, Va.,
School Concert

PETERSBURG, VA., June 3.—The second annual concert by the music department of the public schools was given in the High School Auditorium on May 30. Ninety students appeared in the girls' chorus, the High School Orchestra, and the violin classes of the elementary schools. At the close of the exercises, prizes were awarded by Superintendent F. M. Martin. A vocal solo was given by Charline Miller, a member of the school faculty and soloist at the Washington Street M. E. Church, and a reading by Paul Pettit, instructor in public speaking in the schools. D. Pinckney Powers, Richmond organist, was Miss Miller's accompanist. In a short talk Mr. Martin praised the work of M. MacCoul in the instrumental department of the Petersburg schools, and the work of Lois Hurt, vocal instructor. Medals awarded to pupils in the orchestra, in the order of merit, went to Robert Talmage, Daisy Wells and Robert Pulley, and prizes were given Morris Schreiber and Hazel Beck. Marie Bowman was awarded the medal for the best work in the girls' chorus. Catherine Wheary was awarded the gold medal as the best pupil in the violin classes.
JOHN L. F. KING.

Soprano Makes Appearance in Wichita

WICHITA, KAN., June 3.—Judith Dameron, soprano, who has been singing in the Middle West during the past season, made a successful appearance here recently. Miss Dameron has personality, and her voice disclosed excellent qualities. Her program included the aria from "Lucia" and a group of English songs.

J. Steel Jamison, tenor, has been engaged to sing at the reception of the National Patriotic Society, to be given at the home of Mrs. William Cummings Story in the grounds of the Westchester Country Club on June 3. Mrs. Florence Foster Jenkins is chairman of the music committee.

ADDRESSES ARDMORE CLUB

Mrs. Lyons Pays Visit—School Organizations Heard

ARDMORE, OKLA., June 3.—Mrs. John F. Lyons, president of the National Federation of Music Clubs, addressed the Philharmonic Club at its annual May Day luncheon session, which concluded its meetings for the year. In the evening a musicale was given in the Y. W. C. A. rooms, at which Mrs. Lyons spoke on the importance of good music in the community.

Six musical organizations of the senior and junior high schools appeared at the school's annual concert on May 25. One of them, the High School Orchestra, under the direction of S. M. Loewenstein, has for seven consecutive years, won the silver cup at the district Inter-High School meet at Durant, Okla.

MRS. EMMITT T. REID.

MISSOULA CHORUS HEARD

Local Soloists Aid in Program—Students Appear

MISSOULA, MONT., June 3.—The Missoula Choral Society was heard on Sunday evening in a sacred program. In addition to four choral numbers, conducted by A. H. Weisberg, there were solos by Mrs. T. M. Pearce, soprano, and Mr. Weisberg, violinist, and a vocal duet by Mrs. T. E. Fitzgerald and Mr. Worden. The society has made very satisfactory progress during the past season.

Two programs by students of the University Music School were given during the past two weeks. One was by two young piano students, Helen Wood and Herbert Inch, who displayed considerable musicianship. The second was given by the Women's Glee Club, assisted by Cora Quast, Aileen La Rue, Miss Jenkins and Miss Badger, and Mr. Inch.
ELSA E. SWARTZ.

GALLI-CURCI IN DULUTH

Attracts Largest Audience of Season to
Armory

DULUTH, MINN., June 3.—Amelita Galli-Curci was heard in recital at the Armory, before the largest audience of the season, on May 30. The concert, given under the local management of Mrs. George S. Richards, was attended by 3500 persons, many of them from nearby cities.

The artist's versatility was well-disclosed in a program which ranged from the aria, "Sempre Libera" from "Traviata," to light numbers such as "Clavelitos" by Valverde, which was gracefully given. In tribute to Memorial Day, Mme. Galli-Curci opened the program with "My Country, 'Tis of Thee," the huge audience rising and joining in its singing. Homer Samuels, composer-pianist, and Manuel Berenguer, flautist, were the assisting artists.

MRS. GEORGE S. RICHARDS.

Van Wert Club in Program at Hospital

VAN WERT, OHIO, June 5.—Patients at the Lima Tuberculosis Hospital were given a rare treat on the afternoon of June 2 by the Mozart Glee Club of this city. The club sang Tucker's "Sweet Genevieve" and Protheroe's "My Love Is Like a Red, Red Rose," the Gerbel "Annie Laurie," and other numbers. Tom J. Jones gave Mendelssohn's "If With All Your Hearts;" Park's "Old Black Joe" was sung by twelve voices; Bernhard Schmidt sang a baritone solo; a double quartet rendered impressively Protheroe's "Guide Me, O Thou Great Jehovah," and "Drink to Me Only With Thine Eyes." The conductor of the club, Supervisor Jones of the Van Wert schools, is one of the small group of enterprising Welshmen behind the Eisteddfod movement.
H. E. HALL.

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FEATURES IN LIMA

Mme. Sturkow-Ryder in Piano Recital—
Local Artists Appear

LIMA, OHIO, June 3.—Among recent events of note was a recital by Mme. Theodora Sturkow-Ryder, pianist, assisted by Dale R. Marshall, tenor. These artists were presented at the Elks Club on May 29, under the auspices of the Maus Piano Company.

The pianist played comparison numbers with a reproducing piano. Her program included the March from "Tannhauser," Arthur Foote's Suite in D Minor, the Gluck-Brahms Gavotte, a Rachmaninoff Prelude, Poldini's "Etude Japonaise," Liszt's "Consolation" and Rhapsody No. 1, Chaminade's "Le Soir," Chopin's Valse in D Flat in the Rosenthal arrangement and the Mendelssohn Concerto in G Minor, Presto movement. Mr. Marshall's two groups included numbers by Curran, Amy Woodforde-Finden, Befaye and Sanderson.

Don D. John entertained local musicians at the store of the John Music Company on May 26, presenting Branson Harley Holmes, violinist, as soloist in conjunction with a reproducing piano.

Marjorie Henderson Carnes, interpretative dancer, pupil of Ted Shawn, Pavlova, Oukrainsky and others, has accepted a position as instructor at one of the largest of the New York state camps for girls, and will spend the months of July and August in camp work.

Members of the Music Club's Dramatic section co-operated with the Shakespeare Study Club in the presentation on June 1 of Helen May Curtis of the Cincinnati Conservatory. Miss Curtis at the Lima Club gave her hearers, sponsors of a benefit fund for the local Social Service Bureau, a reading of William Archer's "Green Goddess." Especially delightful was the music furnished by Mrs. Joe Davison, soprano, with Esther Lynch at the piano. Mrs. Davison sang a group of folk-songs of European countries, also "From the Land of the Sky-Blue Water" and "Deep River."

H. EUGENE HALL.

GIVES FREE CONCERTS

Terre Haute Church Orchestra Active—
Club Closes Year

TERRE HAUTE, IND., June 5.—The Washington Avenue Orchestra, conducted by Harry Crawford, gave its final concert of the season on May 25. This orchestra, formed several years ago among the members of the Washington Avenue Presbyterian Church to assist in the Sunday evening services and in the Sunday School, has developed admirably, and the programs are constantly improving in merit. The concerts the orchestra has given during the season have been free to the public and have had a material influence upon the musical tastes of the community. Mr. Crawford's faithful and excellent service as director of this orchestra has been purely a labor of love, as he is a busy business man and gives his spare time to this work.

The final program of the Music Section of the Women's Department Club, for the season, was devoted to American music. Edna Cogswell or Greencastle gave a short talk, and illustrations were furnished by Mrs. Otis and Katharine Allison Christie, sopranos; Perry Rush, tenor; Haven O'Rear, baritone, and Ruth Greenfield, pianist. Miss Greenfield and Mrs. Otis played the accompaniments. R. Huntington Woodman, Horatio Parker, Gilbert Spross, Olev Speaks, Dichtmont, MacDowell, MacFadyen, Sydney Homer, Gene Branscombe, Burleigh, Lily Strickland and Cadman were the composers represented. An excellent performance of Cadman's song cycle, "The Morning of the Year," closed the interesting program. Mrs. Edward Hazledine was re-elected chairman of the music section for another season.

The members of the Women's Department Club were entertained at the closing luncheon of the season by a program of charming songs and violin numbers given by Mrs. Otis, soprano, and Emily Gifford, violinist, who has recently located in Terre Haute.
EVA ALDEN.

Lexington Avenue Opera House
Sold by Syndicate

The Lexington Avenue Opera House, the last theater built by the late Oscar Hammerstein, was sold during the week by the Lexington Theater Corporation, in which Mrs. Edith Rockefeller McCormick of Chicago was heavily interested, to Frederick Brown, a real estate operator. The price paid was not announced, but it is understood that it exceeded \$500,000, the amount said to have been offered by theatrical interests. Originally, the structure, with the land on which it stands, cost about \$1,000,000. Like the other Hammerstein holdings, the house was involved in much litigation, and its sale value became impaired. In 1918 a syndicate composed of Mrs. McCormick and others interested in the Chicago Opera Association, purchased the house as a permanent home in New York for the Chicago Company, which subsequently gave two seasons of opera there.

WATERBURY CHOIR SINGS

Visiting Soloists in "Light of Asia"—
Quartet Gives Concert

WATERBURY, CONN., June 3.—The Waterbury Choral Club presented Dudley Buck's cantata, "The Light of Asia," on May 23. A chorus of 150 voices, conducted by Isaac B. Clark, assisted the soloists, Jeannette Vreeland, soprano; Paul Althouse, tenor, and Frank Cuthbert, bass. An orchestra of thirty-five players, with Frank Kaltenborn as concertmaster, included a number of well-known members of the Philharmonic and Metropolitan Orchestras of New York. There was a large audience, including many persons from other cities. The concert was the finest in many respects yet given by the Club. The Buck work was last given in this city thirty years ago by the Harmony Society.

The Imperial Quartet, composed of Elmer E. Wilson, baritone and director; Walter A. Burrill, and Edwin A. Hapeman, tenors, and Eben A. Hale, bass, gave a concert at All Saints' Parish Hall in Oakville, a suburb of Waterbury, on May 18. The quartet was assisted by Jessie Wirth, soprano, and Bessie Granger Wilson, reader.

A most successful performance of the musical comedy, "The Jade Gong," was given in the Strand Theater on May 23, by members of the Waterbury and Waterville Girls' Clubs.

Ethel Caghans Ziglatzki, lyric soprano, and pupil of Albert C. Jeannotte of New York, was heard in recital in Leavenworth Hall on May 26. Her program included numbers by Gluck, Haydn, Liszt, Brahms, Schumann, Donaudy, Lieurance and Hahn. Thelma Rawling Jacobs of New Haven, harpist, was the assisting artist.

Agnes Claire Brothers, pupil of John L. Bonn, gave a recital in St. Margaret's Hall on May 25, which was well attended. She played compositions by Chopin, Mendelssohn, Liszt, Rachmaninoff and other composers.

Frank Raymond, formerly tenor soloist of Trinity Episcopal Church Choir, has accepted a similar position in the choir of St. John's Episcopal Church. Vincent C. Dixon has resigned as organist of the First Methodist Church, and has been succeeded by Earl Treat, with Charles W. Platt as baritone soloist and conductor.
MRS. OSCAR W. NOBLE.

Ernst C. Krohn Presents St. Louis
Pupils in Recital

ST. LOUIS, June 3.—The piano pupils of Ernst C. Krohn were presented in recital in the Studio Building on the afternoon of May 23. Dorothy Coleman, Elizabeth Croft, Marjorie Kardell, Ruth Grapengeter, Hortense Hilb, Dorothy Ross and Katherine Wyatt were heard in a program that included compositions by Godard, Chopin, Tchaikovsky, Grieg, Chaminade and Rachmaninoff.

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People And Events in New York's Week

MUSIC INDUSTRIES OPEN CONFERENCE

Twelve National Organizations Represented in Record Attendance

The annual convention of the men and women engaged in promoting the music industries in the United States opened at the Hotel Commodore in New York on June 5 under the auspices of the Music Industries Chamber of Commerce. The attendance established a record in the history of the conventions. More than 2500 delegates registered during the first day, of which number about 1200 attended the "get-together luncheon," which officially opened the five-day conference.

Dr. Royal S. Copeland, Commissioner of Health, acting as representative of Mayor John F. Hylan, welcomed the delegates in an address which paid a high tribute to music and the good the men and women of the music industries are accomplishing throughout the country. Albert Behning presided and Mark P. Campbell acted as chairman of the convention committee.

In the afternoon the first business meeting was held, and an address was made by Mme. Edna Marione, president of the New York State Federation of Music Clubs. Mme. Marione urged co-operation between the two organizations in "saturating the State of New York with music." She was followed by J. H. Case, deputy-governor of the Federal Reserve Bank of New York, who outlined the growth and spread of music in the United States since Colonial times, and gave evidence to show that the music industries had kept pace with the banking and financial interests.

Special trains from Chicago and special boat service from Boston brought large parties of delegates. California alone was represented by thirty delegates. The business of registration occupied virtually the entire opening day of the convention.

Twelve national organizations are represented in the conference. They are the National Piano Manufacturers' Association of America, C. C. Conway, New York, president; National Association of Music Merchants, M. V. de Foreest, Sharon, Pa., president; Committee of Phonograph Manufacturers; Organ Builders' Association of America, M. P. Moeller, Hagerstown, Md., president; National Association of Music Roll Manufacturers of America, Thomas P. Fletcher, Chicago, Ill., president; National Musical Merchandise Association of the United States, Fred Gretsche, Brooklyn, N. Y., president; Musical Supply Association of America, John G. Wickham, Springfield, Ohio, president; Music Publishers' Association of the United States, George Fischer, New York, president; Band Instrument Manufacturers' Association, C. D. Greenleaf, Elkhart, Ind., president; National Association of Talking Machine Jobbers of the United States, Louis Buehn, Philadelphia, president; National Piano Travelers' Association, Alex. Schoeninger, New Haven, Conn., president, and the National Association of Piano Tuners, Charles Deutschmann, Chicago, Ill., president.

Tamme Singers Heard

F. J. Ewald, baritone, and pupil of Charles Tamme, gave a recital at the Tamme studio on the afternoon of May 21. Mr. Ewald was heard in Handel's "Oh! Ruddy Than a Cherry," "Deh piu a me non v'ascondete" by Bononcini, the Prologue from "Pagliacci," "King Duncan's Daughters" by Allitsen and a number of spirituals by Burleigh. Hamilton Montgomery, baritone, also from the Tamme studio, sang "There Is No Death" by O'Hara, at the American Legion Memorial exercises at the Keith Theater in Far Rockaway, Decoration Day.

Isidore Luckstone to Teach in Highmount, N. Y., This Summer

Isidore Luckstone, New York teacher of singing, has abandoned his original plan of spending the summer in Europe, and will again hold vocal classes at his home in Highmount, N. Y., beginning July 1. Among Mr. Luckstone's pupils

who have been heard publicly this season are Rachael Morton-Harris, soprano, who was favorably received in her New York recital; Ruth Blackman Rogers, soprano of the West End Methodist Church; Ruth Kellogg Waite, who is now giving concerts in France and Italy; Edith L. Myers, well-known entertainer; Hope Hampton, the screen artist, whose voice is heard frequently in connection with her cinema appearances; Margaret Bovard, soprano, who made her debut this year in oratorio and concert; Gertrude Land, who has been engaged to appear at the Capitol Theater, New York; Ruth Dixon, Henry Moeller, and Harold C. Luckstone, Mr. Luckstone's son, who has been heard in concert recently in Newark and Brooklyn.

Hutcheson to Hold Summer Classes at Chautauqua, N. Y.

Ernest Hutcheson, pianist and teacher, has gone to his camp on Cape Cod, to prepare for his master class to be held during July and part of August at Chautauqua, N. Y. For several seasons Mr. Hutcheson has taken a group of young musicians with him to Chautauqua, where they assemble daily, and sometimes twice a day, at his studio, situated on the hill overlooking the lake. Among those who have worked with Mr. Hutcheson there is Guy Maier, who is now en route to Australia for a series of two-piano recitals with Lee Pattison.

Von Feilitzsch Singers Heard

Jean Kendrick and Ina Featherston, sopranos, and pupils of Louise von Feilitzsch, gave a song recital in the von Feilitzsch Metropolitan Opera House Studios on the afternoon of June 3. In a program of duets and solos, the singers disclosed voices of beauty and interpretative ability of a high order. Miss Featherston was particularly successful in Grieg's "First Primrose," Weckerlin's "Printemps," and songs in English by Troyer and Stephen Foster. Miss Kendrick used her high, clear voice to advantage in "Jardin d'Amour" by Vuillermoz, "Quando ti vidi" and "O Guardo" by Wolf-Farrari, and numbers by Pelissier and Stephen Foster. The two singers joined forces in duets by Schumann, Lully, Caracciolo and Foster. C. F. Macon was at the piano.

Bradley Singers Assist Choral Society

The Browde Quartet, the members of which are pupils of Iva Krupp Bradley, with Clifford Vaughan, accompanist, assisted the Community Church Choral Society of Jackson Heights, L. I., in its second annual concert, given at the Club House, Jackson Heights, on the evening of May 23. The members of the quartet are Frances Bavielle, soprano; Hedwig Browde, contralto; Ferdinand Zegel, tenor, and John Panaromi, bass. Miss Bavielle and Miss Browde also assisted the Society in a concert in Woodmere, L. I., on the evening of May 29.

Samoiloff Pupils in Opera Performances

Pupils of Lazar S. Samoiloff, New York voice teacher, were heard in a performance of "Cavalleria Rusticana," given under Mr. Samoiloff's leadership at the Stuyvesant High School on May 31. The rôles were assigned as follows: Santuzza, Elena Avedano; Lola, Lillian Miller; Mama Lucia, Lillian Golston; Turiddu, Jules Rigoni, and Alfio, Valentine Nierle. Lazar S. Weiner was the piano. In a performance of "Pagliacci," given by radio from the Westinghouse station at Newark, Mr. Samoiloff sang the rôle of Tonio; Rose Bachow was the capable exponent of Nedda's rôle, and Constantin Buketoff sang the part of Silvio. "Cavalleria" will be sung by radio similarly on the evening of June 13.

Woodhams to Head Castle School Vocal Department in Tarrytown

Eugene Woodhams has been engaged as head of the vocal department of the Castle School in Tarrytown-on-Hudson for next season. Mr. Woodhams was formerly dean of music at the State Teachers' College in North Dakota, and was also a director of entertainment in France during the war. He is at present connected with the Ziegler Institute of Normal Singing in the Metropolitan Opera House Building.

PRESENT GRANBERRY PUPILS

Pianists Heard in Final Concert of School Year

An audience which taxed the capacity of Carnegie Music Hall, New York, attended the final recital of the season given by pupils of the Granberry Piano School June 1. Six sketches, "Summer Dreams" for four pianos by Mrs. H. H. A. Beach, were most interestingly presented by Anna Breslin, Ersily Caire, Reynette Caire, Albert Erickson, Marian Jones, Blanche Cribier, Florence McChesney and Therese Walz. Pirani's "Bohemian Airs" for two pianos was given artistic interpretation by Mrs. Melvin Henry and Althea Weaver.

Beethoven's "Country Dances," arranged by Parlow, were charmingly played by Frances Dowie, Elizabeth Boyle, Kathryn Freess, Howard Konkle, Janet McPherson, Anna Sharp, Lia Varel and Sarah Weigester. Three Brahms Hungarian Dances were admirably presented by Mrs. L. W. Armstrong, Edward Porter Brereton, Eva L. Guernsey, Sheila Hayes, Mrs. Henry Jeanne Le Foulon, Dorothy Pyle and Althea Weaver and an overture for four pianos was artistically played by Anna Batton, Edwin Hatfield, Mrs. J. W. Heiss, Jr., Augusta Kusel, Alma Kyle, Kenneth MacIntyre, Matilda Mayer and Ethel Potter.

Among the individual soloists, Miss Pyle, pianist, disclosed unusual gifts in Bach's Prelude and Fugue in F and Schubert-Heller's "The Trout." Charlotte Rado played convincingly Chopin's C Sharp Minor Scherzo, and Mr. MacIntyre was cordially received in MacDowell's E Minor Polonaise, Schumann's F Sharp Romanza and a Gorno "Burlasca." Presentation of teachers' certificates to members of the normal class followed. The winners were Mrs. L. W. Armstrong, Sheila Hayes, Althea Weaver, all of New York, and Dorothy Pyle of Conway, Ark. M. B. S.

Frieda Klink Engaged for Goldman Band Concert

Frieda Klink, contralto, who last summer was soloist with the Goldman Concert Band at its various concerts in and around New York, has been engaged to appear with this organization on Monday evening, June 19. For her principal number, Miss Klink will sing "O Don Fatale," from Verdi's "Don Carlos."

Edward C. Harris Takes New York Post

Edward C. Harris, formerly organist of the Emory M. E. Church in Pittsburgh, has resigned his post and is now located in New York City, where, since May 1, he has been organist at the Fourth Church of Christ Scientist at 178th Street and Broadway. Mr. Harris is known as composer as well as organist and accompanist. Several of his songs are now being published by the Composers' Music Corporation, New York. He will devote his time in New York, in addition to his work at the church, to coaching and accompanying.

Elizabeth Singer to Conduct Summer Vocal Course

Elizabeth Singer, vocal instructor, is conducting a summer course in voice production at her New York studio. The classes will continue during the months of June and July, after which Mme. Singer will devote herself to the completion of a work on the art of singing, which is to be published in the fall. The keynote of the work is the application of psychological principles to vocal development. "The voice has a spiritual foundation as well as a physical basis," says Mme. Singer, "and unless the individual is in perfect accord physically, mentally and spiritually the vocal instrument is not in the best condition to be used to advantage. Chief among the reasons for the scarcity of really good singers is the lack of realization of the spiritual importance of the voice."

Mr. and Mrs. Henry Holden Huss in "Evening Mail" Concert

Mr. and Mrs. Henry Holden Huss made their last appearance of the season in an *Evening Mail* concert at the DeWitt Clinton High School on the evening

of May 21. The program, which included works from the classics, also featured a number of compositions by Mr. Huss; a violin sonata, in which he had the assistance of Ruth Kemper, violinist, in a brilliant reading, and four songs, sung by Mrs. Huss. Ruth Garland, a pupil of Mr. Huss, contributed a Beethoven of her own and a Ballade by Chopin. The announcement that Mr. and Mrs. Huss would hold a summer course in piano and singing at their place on Lake George, has brought many applications.

A Symphonic Work by Mortimer Wilson on Capitol Anniversary Program

The musical program marking the second anniversary of S. L. Rothafel's directorship of the Capitol Theater, New York, given in the week beginning June 4, included the presentation of an original symphonic score by Mortimer Wilson to accompany a scenic motion picture of the Pacific Northwest. The principal theme of the work is that of "My Country, 'Tis of Thee," and it is developed in juxtaposition with typical American rhythms and idiom. The Capitol Grand Orchestra, led by Erno Rapee, also played the Tchaikovsky "1812" Overture. Frederic Fradkin, concertmaster, played the last movement of the Mendelssohn Concerto, with the orchestra. The La Forge Quartet sang "Sanctuary" by Frank La Forge and "By the Waters of Minnetonka" by Lieurance. The ballet corps, led by Alexander Oumansky. Mlle. Gambarelli and Doris Niles, gave an interpretation of Luigini's "Ballet Egyptian."

New York Elementary School Orchestras Hold Annual Contest

The fourth annual New York elementary school orchestra contest was held on June 2. Public School Ninety-three, Queens, Orchestra, conducted by Joseph P. Donnelly, assistant director of music in the public schools, was awarded the prize. The contest number was the "Priests' March" from Mendelssohn's "Athalie." Public School Fifty, the Bronx, was accorded second place, and Public School Forty, also of the Bronx, was third.

Edna B. Woods Pupil Plays

L. Frazier Saunders, pianist, assisted by Ruth Bodell, lyric soprano, gave a recital at the Art Center on Friday evening of last week. Miss Saunders, who is a pupil of Edna B. Woods, and whose home is in Williamstown, W. Va., has made rapid progress in the two seasons she has been studying in New York and gave very evident pleasure to a large audience. Her numbers included the Rachmaninoff Prelude Op. No. 2, Liszt's "Liebestraum," Grieg's "March of the Dwarfs" and two Chopin numbers.

Beulah Beach in Costume Operatic Recitals

Beulah Beach, soprano, was one of the soloists at the annual meeting of the Hebrew Mutual Benefit Society at the West End Synagogue, New York, on the evening of May 21. Miss Beach was cordially received in an aria from Gounod's "Faust" and numbers by Spross, Woodman, and Curran. The soprano has lately filled engagements in Walton and Oneonta, N. Y.

Harriette Brower Pupils in Recital

A piano recital by pupils of Harriette Brower was given at the Brower studios on the afternoon of June 3. A large audience applauded the work of the performers, who gave evidence of careful and intelligent training. The playing of Gladys Connor, who closed the program with Chopin's Ballade in G Minor, and Lenore Davis, who was heard in the first movement of Bach's Italian Concerto, Brahms' Capriccio in B Minor, and Schumann's Novelllette in E, was especially brilliant. In addition to playing a Grieg Nocturne, Merle Epton, a vocal pupil of Gabriele Sibella, was heard in a group of songs. Other pupils who disclosed talent were Nettie Jacobson, Ethel Gershen, Naomi Shapiro, Grace Outerbridge and Nina Goodelman.

A concert will be given by the Goldman Concert Band, Edwin Franko Goldman, director, with the assistance of Lotta Madden, soprano, and Ernest S. Williams, cornetist, on the steps of the New York City Hall at noon on June 13.

St. Louis Activities

St. Louis, Mo. June 3.

The annual election of officers of the Musicians' Guild took place on May 21. Leo C. Miller was elected president, and George Enzinger, who retired after seven years' service, was made honorary president for life. Elizabeth Cueny, secretary of the Concert Managers' Association of the United States, was made vice-president; Hunter Jones, secretary; Edna Lieber, corresponding secretary, and Mrs. Frank Henniger, treasurer. Plans for next year include a drive for new members. The Association this year made great strides in this direction, and held a number of very interesting meetings.

An attractive concert was given here on May 26 at the Studio Building, by the Theta Chapter of the Mu Phi Epsilon Sorority. Edith Habig played a piano duet with Lucille Cook, and also furnished the accompaniments. Marie Kessler, Myrtle Alcorn and Elaine Evans played piano solos. One of the features was the singing by Frances Alcorn, pupil of Mme. Vetta-Karst, of "One Step More," Cio-Cio-San's aria at the entrance in "Madama Butterfly." She also appeared in the Flower Duet from the same opera with Thelma Hayman. This young lady, a pupil of Eugenia Getner, sang admirably a group of compositions by Julie Stevens Bacon of St. Louis, with the composer at the piano. They were enthusiastically received. Doris Groves, violinist also gave two numbers.

Ben Feld, a young violin pupil of Arno Waechter, recently appeared at a concert at Soldan High School, where he played Saint-Saëns' Concerto for Violin, No. 3, in fine style.

Olga Hambuechen, contralto of the Taussig Studios, has been very active in concert work recently. She sang at the annual banquet of the American Medical Association and also at an entertainment for the Jewish Hospital Association.

Ethel Phillips and Irene Zuhlke, both pupils of Christine Nordstrom Carter, gave a fine recital early this month at Vandervoort Music Hall. Both sang solo groups and the Flower Duet from "Madama Butterfly." Edith Dowdy, pianist, pupil of E. R. Kroeger assisted with several numbers. Alma Menze, pupil of Mme. Carter, has been chosen by the Committee as a soloist for one of the Symphony Popular Concerts next season. She has a voice of remarkable sweetness and good power.

Ernst C. Krohn, associated with Ottmar Moll in his piano school, recently presented some talented pupils in a recital. These included Dorothy Coleman, Elizabeth Croft, Marjorie Kardell, Ruth Grapengeter, Hortense Hilb, Dorothy Ross and Katherine Wyatt.

HERBERT W. COST.

Ted Shawn and Martha Graham in Filmed Dance Numbers

Ted Shawn, dancer, has recently appeared in a series of filmed dance numbers, presented at several New York theaters. The works were entitled "Valse Ballet," "Bubble Dance" and "Egyptian Dance," and interpreted well-known musical numbers. Martha Graham, a member of the Denishawn Dancers, was also presented in these pictures.

Ernest Briggs to be Arthur Shattuck's Eastern Representative

Ernest Briggs, Inc. of New York, will be eastern representative of Arthur Shattuck, pianist, for his tour of America next season. This is by arrangement with Margaret Rice of Milwaukee, Mr. Shattuck's secretary-manager.

New York Local 802 Removes to New Headquarters

The New York Local 802, Associated Musicians of Greater New York, of the American Federation of Musicians, has removed its offices and assembly room to the Fisk Building, at the corner of Eighth Avenue and Fifty-seventh Street.

Fraternal Association of Musicians Reports Successful Year

The annual dinner of the Fraternal Association of Musicians was given at the Roma Restaurant, New York, with George E. Shea, president, in the chair,

on May 23. The officers' reports showed that the last year was a successful one for the organization, which has an increased membership and good financial status. The aims of the association include the promoting of a fraternal spirit among musicians and the introduction of qualified artists at monthly concerts. The scope of this work will be extended in the coming season. The dinner marked the twelfth anniversary of the organization.

INGRAM IN LONG BEACH

Trio Supports Singer—Lyric Club Gives Program

LONG BEACH, CAL., June 3.—Frances Ingram, contralto, was presented in concert by the Ellison-White Chautauqua Service on May 24. Besides arias Miss Ingram gave Negro spirituals and several well-known old songs. Her fine voice and gracious manner immediately gained the favor of her audience. She was assisted by the Stearns-Hellekson Trio, composed of Vera and Ethel Stearns and Miss Hellekson, who contributed some excellent ensemble work, one of the most interesting numbers being the first movement of a Trio by Cadman, for violin, piano and cello. The Trio also accompanied Miss Ingram in many of her numbers.

Conducted by William Conrad Mills, the Lyric Club, assisted by Carlton Wood, violinist, and Mae Gilbert, accompanist, gave a concert on May 17 at the Congregational Church. The ensemble numbers were especially interesting, the voices blending well, especially in numbers by Beethoven and Cadman. Mrs. C. C. Henry, soprano, and Elsie Davisk, contralto, gave duets, and Ruth Burdick Williams and Mrs. Zeigler gave incidental solos.

MRS. A. M. GRIGGS.

OMAHA GREETES GALLI-CURCI

Women's Club Festival Ends with Program of Orchestral and Choral Music

OMAHA, June 3.—Before an audience which taxed the capacity of the Municipal Auditorium, Amelita Galli-Curci, soprano, assisted by Manuel Berenguer, flautist, and Homer Samuels, accompanist, was heard on May 27 in a program which was one of the finest ever heard here. Her voice was in superb condition and her singing delighted the audience. Her program included numbers by Paradisi, Bizet, Bishop, Massenet, Valverde, Rimsky-Korsakoff, Verdi, Samuels, Russell, Novello and Meyerbeer. Encore after encore, many of them old-fashioned songs, were given. Mr. Berenguer played as solos Gaubert's Romance and Samuels' "Autumn Leaves Awhirl."

The fifth and concluding concert of the Omaha Women's Clubs May Festival provided a rich program of orchestral and choral music. The Festival Orchestra, conducted by Robert Cuscaden, played several numbers, among which Schubert's "Rosamunde" Overture was especially good. Henry Cox conducted, and accompanied the Women's Club Chorus in several fine numbers. "Nymphs and Shepherds" was beautifully sung.

EDITH LOUISE WAGONER.

SAVOY OPERA IN TORONTO

Week's Run for "Gondoliers"—School Music Contest Decided

TORONTO, CAN., June 3.—Another week of Gilbert and Sullivan opera was given by the Savoyards Operatic Society at the Princess recently, where "The Gondoliers" was performed. Local singers filled the leading rôles with good effect. The principals were Edna Reed, Beatrice Macmillan, Vera McLean, Kate Jackson, Ellwood Genoa, George Aldcroft, W. Richard Curry, W. Edmunds Capps and Marley Sherris.

In the annual music competition of the Toronto Public Schools on May 17, Hilda Chater of Williamson Road School was first among girl soloists, and Mary Derry of Pauline second. In the contest for boy soloists, William Ledingham and Charlie Fitzgerald, both of Williamson Road, won the honors. The order of merit in the choral contests was: Class A, Perth Avenue, Pauline and Williamson Road; Class B, Withrow and Gledhill; Class C, Perth, Hughes and Kent schools; double trio, Williamson Road, Leslie and Winchester; junior choirs, Hughes and Perth Avenue. The adjudicators were E. V. Quantz, H. A. Fricker and A. T. Cringan.

W. J. BRYANS.

Charles Mertens and Kathryn Platt Gunn Heard in Brooklyn Joint Recital

Charles Mertens, baritone, with Kathryn Platt Gunn, violinist, as assisting artist, was heard in an artistic debut recital at the Apollo, Brooklyn, on May 24. He presented numbers by Mozart, Donizetti and Mililotti; a German group, sung in English; and American songs, which included several "Bayou ballads" by Strickland. Miss Gunn played Reis's "Perpetuum Mobile" and numbers by Brahms, d'Ambrosio, Rimsky-Korsakoff, Godard and others. Ethel Watson Usher, as accompanist, gave excellent support to the artists.

W. R. McADAM.

CLEVELAND, OHIO.—Pupils of John O. Samuels gave a song recital at the Euclid Avenue Baptist Church recently.

Muskingum College Forces Hold Eighth Annual Festival

ZANESVILLE, OHIO, June 3.—The eighth annual festival of the department of violin and orchestra of the Muskingum College Conservatory was held on May 17 and 18. Two programs were presented, the major features of both being the orchestral numbers, conducted by William W. Gray, who originated the idea of the festival and has been its inspiring force ever since. The playing of the orchestra throughout was creditable and it rose to best success in movements from the Tchaikovsky "Pathétique" Symphony. Mr. Gray conducted admirably. Assisting artists were Maebelle Farrall, violinist, Geneva Montgomery, contralto, Ray Davis, and a double male quartet.

ORA DELPHA LANE.

PASSED AWAY

Samuel Carr

BOSTON, June 3.—Samuel Carr, widely identified with banking interests, a musician and patron of the arts, died on Monday at his home in Commonwealth Avenue, after an illness of several months. He was the son of the late Samuel and Louisa Carr, and was born in Charlestown, Nov. 18, 1848. Upon graduation from the Newton High School, his parents having moved to West Newton, he entered the banking business with his father. He was secretary to Frederick L. Ames, a large capitalist up to the time of his death in 1893, and thereafter acted as trustee of his and Oliver Ames' estates. Mr. Carr was always deeply interested in music. For twenty years up to April, 1904, he was organist and choir director at the Old South Congregational Church. He presided at the organ there for the last time on Easter Sunday, 1904, when one of the numbers given was an Easter hymn of his own composition, "Break O'er the Earth, Thou Glad Prophetic Morning." He had long been chairman of the music committee of the Old South Church, was president of the board of trustees of the New England Conservatory, honorary associate of the New England Chapter of the American Guild of Organists and was closely associated with the Harvard Musical Association. So fond was Mr. Carr of music that the two upper floors of the rear of his Commonwealth Avenue house comprised a large music-room in which was a beautiful organ, and there Mr. Carr was frequently host to groups of friends.

The funeral was held on Thursday from the Old South Church. Chief Justice Taft of the United States Supreme Court headed the list of honorary pall bears.

W. J. P.

Franz Albert Ballaseyus

BERKELEY, CAL., May 30.—Franz Albert Ballaseyus, organist and conductor, died recently at his home here, after an illness of several months. He was born in Germany seventy years ago, educated at the University of Kiel, and studied with Hambourg, Gurliitt, Alein-paul and Armbrust. Mr. Ballaseyus was director of music at the Universities of Dakota and South Dakota for a number of years, and also conducted advanced classes at Hollins College and at the Oahu College, Honolulu.

He founded the Honolulu Symphony Club in 1901. As organist he filled posts at St. Peter's Church, New York, and in various California churches. He was a member of the American Guild of Organists, president of the San Joaquin County, Cal., Music Teachers' Association, and director of music in the High Schools of Stockton, Cal. An honorary degree of Litt. B. was conferred upon him by the University of California in 1903. He is survived by his wife and three children.

Rutland Barrington

LONDON, June 3.—Rutland Barrington, famous as one of the old Savoyards, died on June 1. Mr. Barrington, who began his theatrical career in "Clancarty" at the Olympic Theater, achieved his greatest success under Gilbert and Sullivan in leading baritone rôles in all the original performances of the comic operas written by this illustrious pair.

The first of the catalog was "The Sorcerer." Mr. Barrington used to recall that this opera was memorable to him because it was the first theatrical production seen by his father, who had entertained a violent opposition to the theater, and had threatened his son that

if he appeared on the stage before he was of age, he would have him removed by the police. The singer had a store of interesting reminiscences of the Savoy days, and incorporated many of these in his book published in 1908.

One of his stories illustrated the ready wit of Gilbert. "Cross left on this speech, I think, Barrington, and sit on the skylight over the saloon pensively," Gilbert advised, in directing a rehearsal of "H. M. S. Pinafore." Barrington followed this instruction, but the stage carpenter had merely sewn the skylight together with packthread, and when the artist sat upon it, it collapsed. "H'm, that's not pensively—that's expensive!" was Gilbert's prompt comment.

Barrington was at the Savoy till 1891, except for a brief interlude in 1888, when he was manager of St. James Theater. He joined George Edwardes at Daly's in 1896, and appeared in many musical comedies. He was the author of several short sketches, magazine articles, and songs, and was at one time a regular contributor to "Punch." His real name was George Rutland Fleet.

Lillian Russell

PITTSBURGH, PA., June 6.—Lillian Russell, one of the most celebrated American actresses of the past generation, died early this morning, after an illness of several days. She made one of her earliest appearances in the chorus of a New York production of Gilbert and Sullivan's "H. M. S. Pinafore," and after she had attained prominence, sustained the leading rôles in a great number of comic operas, which included "Dorothy," "Giroflé-Girofla," "The Grand Duchess," "Erminie," and "La Belle Helene." Miss Russell, the wife of Alexander P. Moore of Pittsburgh, publisher, was sixty-one years of age.

Charles W. Meyer

BALTIMORE, June 5.—Charles W. Meyer, singer and actor, died at the home of his daughter, Mrs. John Murphy, on June 3, at the age of seventy-nine years. He was once a member of a theatrical company headed by Edwin Booth. In later years he sang rôles in Gilbert and Sullivan works and operettas, and was for a number of years a member of the Savage and Aborn Comic Opera Companies.

Mrs. John F. Logan

PORTLAND, ORE., June 2.—Mrs. John F. Logan, who was prominent in local musical circles, and one of the directors of the MacDowell Club, died on May 26, after a short illness. Her brother, Thomas Dobson, who died in 1918, was well known as composer and song-interpreter. Mrs. Logan was born in Illinois forty-two years ago. She is survived by her husband and two children.

I. C.

Eugenia Burzio

MILAN, May 20.—Eugenia Burzio, dramatic soprano, who for many years sang leading rôles at La Scala, died on May 18. Possessing a powerful voice and striking dramatic talent, she long held a prominent place among Italian operatic singers.

Louise Ferraris Sametini

CHICAGO, June 3.—Louise Ferraris Sametini, wife of Leon Sametini, concert violinist and member of the Chicago Musical College faculty, died yesterday in this city. She is survived by her husband and a young son, Leon Sametini, Jr.

SINDING IN TRIBUTE TO EASTMAN SCHOOL

Honors Founder in Farewell
Message, and Pleads for
Symphony Orchestra

By M. E. WILL

ROCHESTER, June 5.—Christian Sinding, who is retiring from the position of head of the department of composition of the Eastman School of Music, and is to return to Norway, has written a message to the students which was read at a reception given in his honor at Kilbourn Hall on May 26. In this message he urges that a symphonic orchestra is necessary to complete the work of the school, since it will form the pathway by which a knowledge of the masterpieces of music may be obtained. He pays a high tribute to the school and its founder, and incidentally denies the assertion that a musical atmosphere does not exist in Rochester.

Mr. Sinding's statement reads in part as follows:

"Music is not now thought of as a plaything in the hands of stupid princelings. It has won its way to a place of importance in the lives of all the people. It has become a link to bind nations together because it is a world language, understood wherever civilization has gained a foothold. I am sure it is deep appreciation of this truth which has prompted the creation of the Eastman School of Music.

"It is not an everyday happening that an individual builds a temple such as this that musical understanding may be cultivated. Honor to the man who has done this. The importance of his deed stretches far beyond the bounds of Rochester. That I have had a chance to play one stone of service in this foundation year will always remain a source of joy to me.

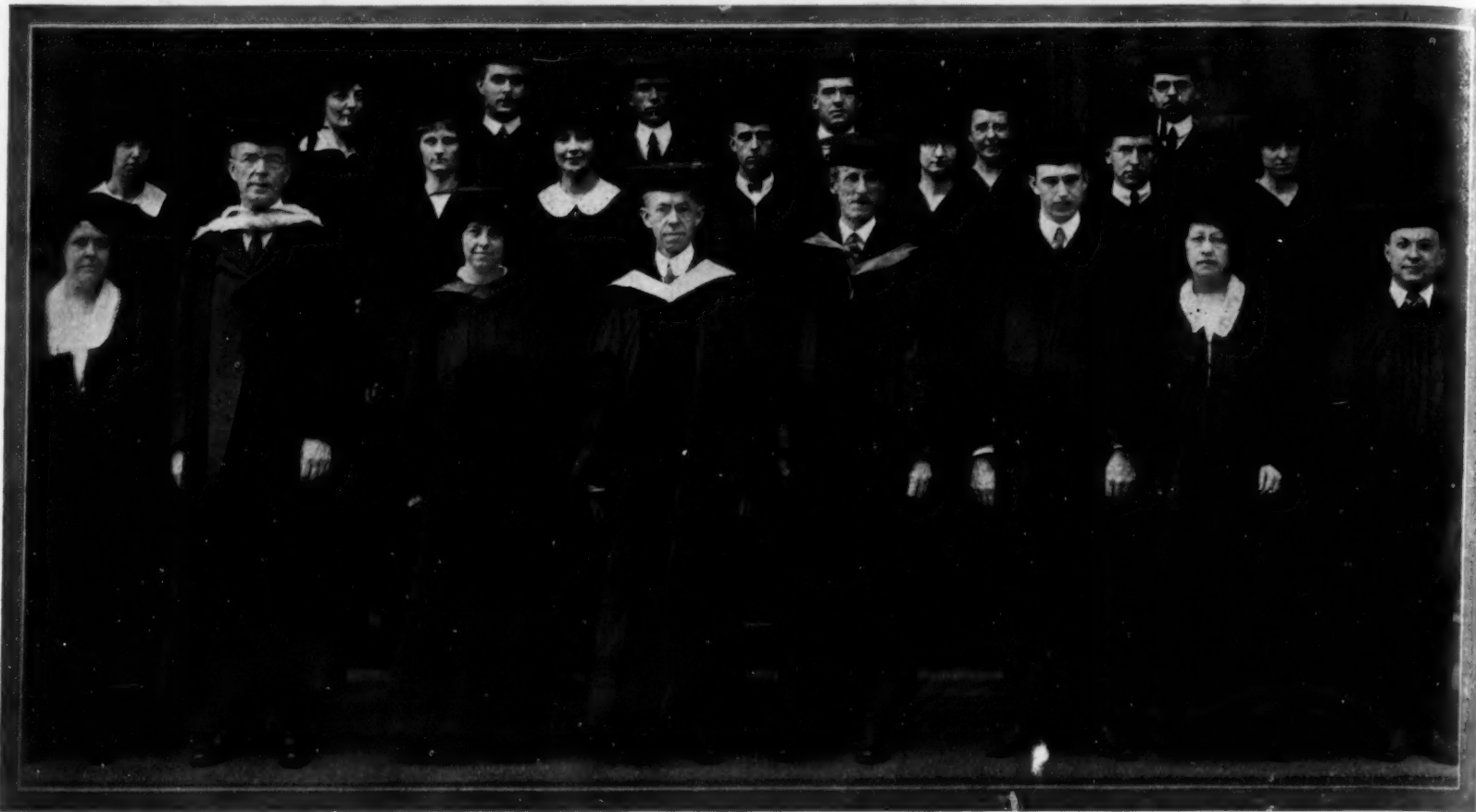
"But the finishing touch of this school will come with the symphonic orchestra. Such a means of forming acquaintance with masterpieces of music makes the path by which the goal may be reached. A musical score is a sealed book to most people. It must be played and heard to be understood as it should be.

"I have been told more than once that a musical atmosphere does not exist in Rochester, but I do not believe that this is true. Quite the contrary. And I wonder if the man who built this school is not of the same opinion, else he had not built it. During my lifetime I have often found that even the most profound and enriched music, such music as one must use one's brain to grasp, has made a deep impression on the public at large, which has accepted it immediately when it has been played in the proper way. And that is the important task of the Eastman School of Music.

"Art and individualism are inseparable. May this place become an altar where the holy fire is always burning!"

At the reception, at which many invited guests were present, Eleanor Bryan, acting for the Students' Association, presented to the school a bronze bas-relief of Mr. Sinding, its purpose being to remind students that the great Norwegian composer was a member of the faculty of the school the first year of its existence. Compositions by Mr. Sinding made up a musical program, those taking part being Virginia O'Brien, Ruth Northup, Marie Erhart, Alfred Perrot, Hazel Dossenbach, Louise Russell, Herbert Krahmer and Irene Fermin. Dr. Rush Rhees, president of the University of Rochester, paid tribute to Mr. Sinding at the close of the musical program, and concluded by reading the composer's message prepared by Mr. Sinding for the students.

Graduating Class of Guilmant Organ School in Twenty-first Commencement Program



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The Faculty and 1922 Graduating Class of the Guilmant Organ School—From Left to Right, Front Row: Ella Goldsworthy Cox, Clement R. Dale, Lillian Ellegood Fowler, Dr. William C. Carl, Warren R. Hedden, Willard Irving Nevins, Grace Kent and Alfred Merton Masonheimer, Jr. Center Row: Vivian Calista Fell, Florence Emma Sansom, Daisy Reeves MacMillan, Harold Morey Smith, Sarah Eldert Rapalje, Edward Nathaniel Peterson and Iona Henrietta See. Back Row: Marta Elizabeth Klein, Charles Roy Castrier, Ralph Arthur Harris, Henry Schumacher Wesson, Flora Edith Dunham, and Karl Holmes Wagar

THE twenty-first annual commencement exercises of the Guilmant Organ School, of which Dr. William C. Carl is director, were held in the First Presbyterian Church, on the evening of May 29, with twelve graduates and two post-graduates taking part in a program which was notable among the events of a busy musical season. Amy Ellerman, contralto soloist of the church, assisted in the program, at the close of which the presentation of diplomas and of the William C. Carl Gold Medal took place. The medal is provided for annually from a fund given by City Chamberlain Philip Berolzheimer and Mrs. Berolzheimer. This year it was awarded Ella Goldsworthy Cox. The honor students of the year were Miss Cox, Iona Henrietta See of the Graduating class, and Doris Eber and Francis X. Attanasio, both of the class of 1923. Dr. George Alexander, pastor of the First Presbyterian Church, made the presentations.

Announcement was made by Dr. Carl of four scholarships at the Guilmant School which are open annually to talented organ students without the necessary financial means. The scholarships are also the gift of Mr. and Mrs. Berolzheimer.

The commencement of the Guilmant School, which was founded in 1889 under the presidency of the late Alexandre Guilmant, has come to be one of the events of the musical year and the standard of performance by this year's graduating pupils was high indeed. The program was opened by David Hughes Jones, a post-graduate student of the class of 1921, who played Arthur Foote's "Festival March." The number of graduates who took part in the program made necessary a curtailment of some of the compositions given. Sarah Eldert Rapalje performed the first movement of Salomé's Sonata in G Minor and was followed by Alfred Merton Masonheimer, Jr., in Bossi's Scherzo in G Minor. Karl Holmes Wagar played the Bach Fugue in D Minor and Flora Edith Dunham Dubois' Fantasieta in A Flat. The Allegro from Handel's Tenth Organ Con-

certo with Cadenzas by Guilmant was the number of Iona Henrietta See, and Charles Roy Castner played the Mendelssohn Second Sonata. Following the Toccata from Widor's Fifth Symphony performed by Daisy Reeves MacMillan, Miss Ellerman sang Schubert's "The Omnipotence."

The second half of the program included Guilmant's "Nuptial March," played by Harold Morey Smith; Krebs' Fugue in G by Marta Elizabeth Klein; the Allegretto from Parker's First Sonata, by Florence Emma Sansom; Bach's Fugue in D, by Douglas Ellegood Fowler; two movements of Saint-Saëns' Fantasia in E Flat by Ella Goldsworthy Cox and Bonnet's Variations de Concert, by Henry Schumacher Wesson, a post-graduate.

In every instance the performances were marked by excellent technical finish, good rhythmical sense (so indispensable in an organist) and lack of the amateurish uncertainty which not infrequently mars the programs given by graduating students. The evening was a reflection of the soundness and value of Dr. Carl's methods and those of his associates in the Guilmant School. The faculty includes beside Dr. Carl, his assistants in the organ department, Willard Irving Nevins and Lillian Ellegood Fowler; in the theory department, Clement R. Gale and Warren R. Hedden; in hymnology, Howard Duffield; organ construction, Lewis C. Odell, and organ tuning, Charles Schlette. The board of examiners includes Samuel A. Baldwin and Clarence Dickinson.

Théodore Dubois, former director of the Paris Conservatory, is honorary president and Joseph Bonnet honorary vice-president of the school. The honorary advisory board includes Eugène

Gigout, Sir Frederick Bridge, Charles Tournemire, Georges Jacob, Dr. Charles W. Pearce, T. Yorke Trotter, F. de la Tombelle and John E. West.

Plans for increasing the endowment fund of the Guilmant School were set under way during the week by the Alumni Association at its annual meeting. A special committee, headed by Marta Elizabeth Klein, has undertaken the work. Arrangements were also completed for an outing on June 24, and an annual dinner early in October. Officers elected for the coming year were Philip Berolzheimer, honorary president; J. Watson MacDonald, president; Hugh James McAmis, and Grace Leeds Darnell, vice-presidents; Gertrude N. Hale, secretary, and Willard Irving Nevins, treasurer.

Scotti Forces Give Three Operas in Youngstown

YOUNGSTOWN, OHIO, June 3.—A noteworthy event was the visit of Antonio Scotti and his opera company on May 23. "Carmen" was given in the afternoon, with Alice Gentle, Anne Roselle, Morgan Kingston and Greek Evans in the chief parts and Wilfred Pelletier conducting. In the evening Scotti gave his famous impersonation of *Chim Fang* in "L'Oracolo," with Armand Tokatyan, Anne Roselle, Henrietta Wakefield, Italo Picchi and Louis D'Angelo in the other rôles. This was followed by "Bohème," with Queena Mario, Orville Harrold, Anne Roselle, d'Angelo, Ananian, Gondolfi and Picchi. Both operas were conducted by Gennaro Papi.

WALTER E. KOONS.

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